IN THIS ISSUE: MISCELLANEOUS MIRTH FOR THE MUSICAL . . . . By David Ferris Kirby

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, DECEMBER 15, 1934

Price 15 Cents

Morgan photo

Dr. HOWARD HANSON

Director Eastman School of Music and Conductor of American Composers Concerts

LEA LUBOSHUTZ,

Russian violinist, a member of the faculty of the Curtis Institute of Music, Philadelphia, who has appeared with leading symphony orchestras, has decided to remain in America permanently. She will become a full-fledged American citizen next February, and has passed her examination. Mme. Luboshutz will be heard in recital at Carnegie Hall, New York, on January 6 under the management of Annie Friedberg.

HULDA LASHANSKA and MISCHA LEVITZKI
appeared in a concert at the Waldorf-Astoria, New York, on December 6.

FLORENCE EASTON

gave an all-Lieder program at Town Hall, New York, on December 11, her second New York recital since her recent return to this country. The first was in Carnegie Hall on November 23.

MAX JACOBS,

conductor of the Trenton, N. J., Symphony Orchestra, which is presenting five concerts this season. The first one took place on November 20, and the others are scheduled for December 18, January 29, March 12 and May 7. The soloists are Jacques Renard, cellist; Myra Reed, pianist; Samuel Carmel, violinist (concertmaster of the Trenton Symphony Orchestra); and Arthur Hartmann, violinist-composer.

CARLOS SALZEDO
in his modernistic studio in Camden, Me. The lighting of the picture was arranged by Mr. Salzedo.

EDWARD JOHNSON

has completed a schedule of nineteen engagements with the Metropolitan Quartet. Before beginning another season with the Metropolitan Opera, Mr. Johnson is spending a short Christmas holiday with his family in Guelph, Can. With him there is his daughter Fiorenzini, who recently returned from Europe, where she has been pursuing a vocal career. Before sailing for America she gave a recital in Munich. While in Guelph Mr. Johnson will give lectures before several women's clubs of the vicinity.

CLAUDIA MUZIO

recently finished a second season in South America. Mme. Muzio returned there in September to portray the title rôle in Refice's new opera which she sang in Rome last spring. She will begin her season after Christmas in Rome, where this photograph was taken.

THERESE LESCHETIZKY and PROF. LIERHAMMER.

Mme. Leschetizky is the daughter of Theodore Leschetizky and Annette Essipoff. She formerly was of the faculty of the Conservatory of Petrograd, taught for several years in Paris, and now has moved her studio to Vienna. Her companion in the picture, teacher of Roland Hayes at the Royal College of Music, London, has for the past few years headed the voice department of the State Conservatory of Music in Vienna. Both are on the summer faculty of the Austro-American International Conservatory of Music at Mondsee, Austria.

THE ATLANTA (GA.) PIANO ENSEMBLE

gave a concert on November 23 at the City Auditorium for the benefit of the Rabun Gap-Nacoochee School. Mabelle S. Wall was the chairman.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales ♪ Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

REINHOLD VON WARLICH
THE LIEDER SINGER AND TEACHER OF SINGING
73 rue des Vignes, Paris XVI, France
Telephone: Auteuil 50.81

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

IRENE FREIMANN
CONCERT PIANIST—TEACHER
308 West 94th St., New York City
Tel.: RIverside 9-9643

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
OPERA — ORATORIO — SONGS
GERMAN — ITALIAN — FRENCH — ENGLISH
25 Park Ave., New York CAledonia 5-1083

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

MARIE DE KYZER
TEACHER OF THE ART OF SINGING IN ALL ITS BRANCHES
Studio: 138 West 58th St., New York
Phone HAvemeyer 4-4027

GRANVILLE ENGLISH
PIANIST-COMPOSER
Studio: 140 West 72nd St., New York
Telephone TRafalgar 7-5328

JEANNE REOL BEAUME
INSTRUCTION
VOICE—VIOLIN—COACH
15 West 84th St., New York

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-8939

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

FLORENCE LAMONT HINMAN
"TEACHER OF WINNERS"
Author of "Slogans for Singers" (G. Schirmer, Inc.). Lamont School of Music, Denver, Colo.

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress, Alice in Wonderland, New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

WALTER LEARY
Baritone
Teacher of Singing
56 West 55th St., New York City
Telephone: COlumbus 5-0793

ARTHUR ALEXANDER
VOICE
By Appointment Only
15 West 55th St., New York
COlumbus 5-1469 or WIckersham 2-9292

ALEXIS TCHERKASSKY
CONCERT-OPERA
Member of Art of Musical Russia Company and Cosmopolitan Opera Association
61 West 108th Street, New York, N. Y.

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2638

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

GEORGE COMPTON
TEACHER OF SINGING
COACHING FOR RADIO
160 West 73rd Street, New York
SUsquehanna 7-4136

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—168 East 63rd St., New York
Telephone RHinelander 4-9630

VERA FONAROFF
TEACHER OF VIOLIN
OF JUILLIARD SCHOOL OF MUSIC
Hotel des Artistes, 1 W. 67th St., New York
Telephone SUsquehanna 7-6600

WINFIELD ABELL
Piano Instruction, Director of
SCHOOL FOR ADVANCEMENT IN MUSIC
Auditions Obtained by correspondence
Studios: Steinway Hall, 113 West 57th St., New York.

RAOUL COUYAS
DRAMATIC TENOR: Repertoire Samson—Otello—Tannhäuser—Walkure—Norma. Pupils accepted. Auditions only by Appointment.
160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

MARION LUYSTER DEVOE
Soprano—Organist
SCHOLARSHIPS IN VOICE AND PIANO
Auditions by Appointment
1425 Broadway, New York Tel. PEnn. 6-2634
42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 14 Place Van Meenen.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Toronto: Raymond Mullens, 659 Huron St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolgang Baruch, Podbabska, 36/15, Prague, XIX.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexanderg. 46.

GERMANY
Cologne: Dr. Else Thalheimer, Monschauer-Plats 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Reichs str. 13, Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53. 34. 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse. 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 17 Waterloo Place, S. W. 1.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Signora Gisela Selden-Goth, Via Michele di Lando 5.
Rome and Milan: Raymond Hall, Strada Franco-Norero 10, San Remo.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsuka-machi, Yodobashi-ku.

MEXICO
Mexico City: J. H. Plenn, San Juan de Latrán 34.

POLAND
Lemberg (Lwów): Alfred Plohn, Legionow 3.
Warsaw: S. Mateusz Glinski, Kapucynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konia, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Elizabeth Sterling, 3403 N. 7th St.

CALIFORNIA
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, Cairo Hotel, 16th and Q Sts., N. W.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.

IOWA
Des Moines: Mrs. Herbert W. Hahn, 3516 Crocker St.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2755 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Miss Louis Travers, Washington Junior High School.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 221 Pearl St.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Thomas Gorton, 20 Rundel Park.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickoré, 3427 Cornell Place.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Dorothy Jackson, 930 East Broadway.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Florene Watkins, 3001 Silver Street.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 1865 Edge Hill Boulevard.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1237 No. Cass St.

*See first editorial page for list of other representatives.

VOL. CIX—No. 14
WHOLE NO. 2839

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $8.50.

FIFTY-FIFTH YEAR

OSCAR SEAGLE
VOICE
Sherman Sq. Hotel, B'way & 71st St., New York
Phone ENdicott 2-8400

Thomas N. MacBurney
TEACHER OF VOICE
609 Fine Arts Bldg., Chicago, Ill.
Webster 3551

RICHARD B. DE YOUNG
TEACHER OF SINGING
721 No. Michigan Avenue, Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

VIOLA **COLE-AUDET**
PIANIST-COMPOSER
CHICAGO MUSICAL COLLEGE
66 East Van Buren St., Chicago

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

GUSTAVO
CARRASCO
TENOR
1416 Steinway Hall, New York City

VLADIMIR GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th St., New York, N. Y.

ANGEL AGNES — VOICE CULTURE
DONCHIAN
Hotel St. Andrew, B'way & 72d St., N. Y.
Tel. ENd. 2-4080

DONATO **PARADISO**
TEACHER OF SINGING
Studio 807-8, Carnegie Hall, New York. Circle 7-3578

Vladimir PADWA
Pianist—Accompanist—Teacher
Returned from a Tour with ELMAN
Apt. 3A, 246 West 73rd St., N. Y. C. Tel. Sus. 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg., Chicago, Ill.

FRED **BULDRINI** VIOLIN
CONCERTS—RECITALS—CHAMBER MUSIC
Leader of the Milhan Trio
Add: Jacob A. Fracht, 25 W. 70th St., N. Y.
Phone ENdicott 2-7517

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582

ELSA **HOTTINGER**
CONTRALTO
CHICAGO GRAND OPERA COMPANY

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1605—59 EAST VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

CHARLES WAKEFIELD CADMAN
American Composer-Pianist
AVAILABLE FOR CONCERTS
Manager: Harry Culbertson 5525 Blackstone Ave., Chicago

ALMA **PETERSON**

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

JEAN BUCHTA, Mus. B.
Teacher of
PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 West 55th St., New York Telephone CIrcle 7-7615

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialties
Studio: 704 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City CIrcle 7-8053

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 404 East 55th Street New York
Phone: WIckersham 2-8665

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

HORTENSE DRUMMOND
CONTRALTO
CHICAGO GRAND OPERA CO.
825 Orchestra Bldg, Chicago, Ill.

CYBELLA ABT
Soprano
CHICAGO OPERA COMPANY
OPERA—CONCERT—RECITAL
825 Orchestra Bldg. Chicago, Ill.

GEORGES
MIQUELLE
Cellist
Orchestra Hall Detroit, Mich.

PHILADELPHIA CONSERVATORY OF MUSIC
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
Mrs. D. Hendrik Ezerman
Managing Director
Courses leading to Degrees

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

SELMA **KRAMER** CONCERT PIANIST and TEACHER
817 Steinway Hall, N. Y.
CIrcle 7-2916
(Mornings) SHeepshead 8-6823

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

JEAN DE LA SCASE
BARITONE
Kimball Hall Chicago, Ill.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1750

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

MAX JACOBS *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

HAZEL GRIGGS
PIANISTE—TEACHER
Hotel Barbizon, 140 E. 63rd St.,
New York City Tel. REgent 4-5700

LUCILLE **LORELLE**
Mezzo-Soprano
SAN CARLO OPERA COMPANY
Address: 825 Orchestra Building, Chicago, Ill.

ALFRED BOYCE
TEACHER OF SINGING
128 W. 59th St., New York—Tel. CIrcle 7-7290
Conductor Apollo Club, Brooklyn; Amphion Glee Club, Hackensack, N. J.; Morning Musical Club, Nyack, N. Y.

FREDERICK **SCHLIEDER**
CREATIVE MUSIC EDUCATION
Studio: 27 W. 72nd St., N. Y. TRaf. 7-4200

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

ADELAIDE AHRLING
SOPRANO
Management: New York Madrigal Society
817 Steinway Hall, New York City

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbus, S. C.

NINA PICINI - MERSEREAU
Composer of Operas and Librettos, Songs and other works
1416 Steinway Hall, New York City

IDA HAGGERTY-SNELL
SCIENTIFIC VOICE PLACEMENT
Franz Liszt Academy of Music and Art,
Springfield, Del. Co., Penna.

MARCELLA GEON
PIANIST—TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training.
Winter Term Begins Jan. 15
Catalog describing all courses from Secretary
Carnegie Hall, New York City

HENRY WEBER
DIRECTOR OF MUSIC
WGN, CHICAGO TRIBUNE

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5229

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 413 Fifth Ave., N. Y. C.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord
Hallie Stiles, Claire Alcee, etc.
145 West 80th St., New York
Phone SUsquehanna 7-7768

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin — CAESAR, Cello — CARL, Piano
Address c/o Musical Courier, Steinway Bldg, N. Y.

HELEN LANIER
SOPRANO
Mgt. George Leyden Colledge, 30 Rockefeller Plaza, N.Y.C.

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

TRINITY - PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for a PMB circular
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N.Y.C.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
JACQUES JOLAS, *Dean*
Faculty of Distinction—All Branches of Music—Degrees
For information address H. J. Wotawa, Executive Sec'y.
720 South Brook Street Louisville, Kentucky

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

MU PHI EPSILON
National Honorary Music Sorority
National President: BERTHA M. KING, MacPhail School of Music, Minneapolis, Minn.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

National School of Musical Education
EVA JACK, *Director* *Artistic Advisor,* LEE PATTISON
410 South Michigan Avenue, Chicago, Illinois

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
John Finley Williamson, *President* Princeton, N. J.

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog sent on request

Vol. CIX, No. 14
Whole No. 2839

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
December 15, 1934

Copyright, 1934, by The Musical Courier Co., Inc.

Italy's Lyrical Winter Offers Lively Activity

La Scala to Premier Mascagni's Nerone—Ballet and Older Dramas Also in Prospect—Serafin Rules Strongly at Rome Opera—Bellini Celebration Plans

By RAYMOND HALL

MILAN.—Little by little, Italy's winter opera season is taking shape. At close intervals during the past fortnight all the leading houses of the Peninsula, except those of Florence, Turin, Venice and Palermo, have published their *cartelloni di carnevale* or official Carnival bills, giving a virtually complete picture of the season's offerings.

The four exceptions matter little, since the operatic energies of the Tuscan capital are now largely absorbed in organizing its next Florentine Musical May—Italy's major music event for 1935—while Venice made her big effort at the festival this fall and the old lyric stages of Turin and Palermo have become unimportant in recent years. Turin's fine radio studios and theatre have stolen the old Teatro Regio's thunder.

The post of honor in the Italian galaxy belongs this year to La Scala, not merely by birthright but above all for intrinsic interest, relatively speaking of course. The sensational event is the world première of Pietro Mascagni's long-delayed and much-advertised Nerone, which comes to La Scala after a twelvemonth of interminable talk and speculation as to which Italian theatre was to have the honor of the baptism.

LONG-DEBATED NERONE SCHEDULED

Mascagni himself told me as late as this spring, that Mussolini was insisting on a Roman première and had vetoed negotiations for productions elsewhere, including offers from Bologna and the Arena of Verona. Evidently the Duce believed an opera on the Roman Emperor Nero could not fittingly be launched in a frame less august than the Eternal City itself, and saw in the baptism another opportunity for Rome's aggrandizement.

Certainly there were difficulties facing this project, chiefly the composer's quarrel with the Royal Opera management; he had sworn he would not again set foot in that theatre while it held office and to evade this obstacle it had been agreed to grant Ottavio Scotto, former impresario of the Reale, the use of the house in October especially for Nerone and some other Mascagni operas in a Mascagni festival.

This curious idea—an impractical one also, since the Roman music, tourist and social seasons do not get into swing before mid-November when the house is needed for the winter opera rehearsals—was happily discarded even after the old management was replaced by the Serafin dictatorship. The inference is that Tullio would have none of Nerone. Certainly, the Duce's permission was required for the Scala première.

In any case, this much-trumpeted work will be sure to have at La Scala a mounting possible on no other stage of this country, perhaps even abroad, in point of sumptuousness and artistic perfection of the minutest details, a technic that has a century and a half behind it. One recalls the memorable production of Boito's Nerone. Of course, no comparison is possible even from the standpoint of a theatrical sensation.

The expectation for this novelty is nevertheless intense. Numerous offers have been received for productions abroad, also for broadcasting hook-ups but the Scala's contract forbids putting the performance on the air the first two weeks after the première. The score will be published in Italian, English, French and German. Mascagni recently concluded a fortnight of preliminary rehearsals at Leghorn with the tenor, Aureliano Pertile (Nero), and the other leading interpreters.

FURTHER MILANESE PROJECTS

The other absolute novelty on the Scala list is a ballet, Fiordisole (Sun Daughter), by Franco Vittadini, the composer of Pavia whom America remembers for his tuneful opera Anima Allegra and whose preceding ballet, Vecchia Milano (Old Milan) proved immensely popular and from 1928 enjoyed an extraordinarly run, first at La Scala then in other Italian houses. The present action, on a plot by Gino Cornali will star Nives Poli.

The choice of these two eminently safe and conservative works both of them guaranteed box-office successes, is sufficiently indicative of the Scala's policy as regards novelties. The present management again headed by Jenner Mataloni with his reappointment to the office, takes the decided stand that La Scala is less than ever an experimental stage

(*Continued on page 6*)

London Cool in Attitude Toward Recent New Music

Novelties Futile and Few—Beecham, Wood, Coates and Harty in Baton Doings—Carnival of Pianists—Kolisch Quartet on Radio—Grandjany and Piatigorsky Score at Recitals

By FRANK PATTERSON

LONDON.—It may perhaps be said that the London season is now in full swing. It has all of the familiar features of our time: numbers of orchestra concerts with a variety of conductors, several orchestras, noted soloists; programs of works by a single composer and a certain amount of nationalism, that is to say, the performance of works by British composers rarely played abroad; recitals galore, some instructive, some historical, a few given by internationally renowned artists, some done by pairs or groups of artists, and some offered by artists so evidently unripe that one wonders why they waste time, money and effort.

What is strikingly absent here, as elsewhere, is interest aroused by new works, and it is not altogether unnatural to ponder upon the difficulties that await interpreters of the future if this dearth of novelties persists. How long will the public be satisfied to listen to repetitions of the so-called standard repertoire with experimental additions of uninspired contemporary works or the less inspired works of classic masters, dug out of dusty corners to fill the gap?

BEECHAM SEASON STARTS

Among the orchestral concerts there was the first of the Beecham Sunday series. Here we heard Brahms' second symphony, given with brilliancy and color, and Elgar's Enigma Variations, brightly played and not uninteresting. The music Sibelius wrote for The Tempest had its second hearing without seeming any more impressive than at its first.

Dr. Malcolm Sargent appeared at the head of the London Philharmonic Orchestra after a long illness and was cordially welcomed. There were two noted soloists: Lionel Tertis, who gave astonishing sprightliness and color to the viola part in Vaughan Williams' new suite for viola and orchestra, and Edwin Fischer in the Schumann piano concerto in which he voiced the beauty, variety and emotion that are there for those—there are a few—who still delight in such things.

On this program also, Handel's Water Music, Ballet Music by Holst, and Elgar's Cockaigne Overture.

WOOD, CASALS, TERTIS

Sir Henry Wood conducted the B. B. C. Orchestra in a program of real worth and with two soloists whose artistry is certainly nowhere surpassed: Tertis and Casals. The latter played Haydn's cello concerto in D, and the solo part in the Don Quixote of Strauss, in which Tertis took the viola part. It was an unforgettable performance of one of the most enjoyable works in modern music literature. Other works on this fine program were the sixth Brandenburg Concerto, Mozart's symphony, No. 35, and Siegfried's Rhine Journey. Listening to such good music as this, one wonders why so much bad music is played.

ALBERT COATES AND VERA DE VILLIERS

The next on the list was Albert Coates, who conducted the London Symphony Orchestra in a Russian program: Glinka's Russlan and Ludmilla overture, Scriabin's Poème de l'Extase, and Tschaikowsky's fifth symphony. It was all done with understanding and devotion, with a magnificently pro-

(*Continued on page 22*)

Juilliard Opera School Gives Strauss' Ariadne on Naxos

First Hearing in New York of Work Presented in English Translation under Direction of Stoessel—Striking Décors by Frederick Kiesler Are Feature of Spirited Production

By RUSSELL M. KNERR

Opening its 1934-5 series of presentations, the Juilliard Opera School attacked a difficult assignment in the first New York hearing of Richard Strauss' Ariadne on Naxos. The performances, on the evenings of December 5, 6, 7 and 8, were given in the school auditorium with Albert Stoessel officiating in his familiar capacity as conductor and Alfredo Valenti as stage director. Sumptuous and imaginative settings and costumes were designed by Frederick Kiesler. There were alternating student casts as usual on the various evenings. The work was given in an English translation by Alfred Kalisch.

Strauss' opera in one act and a prologue had been staged previously in this country only once before, at Philadelphia by the Civic Opera Company of that city in 1928-9, Alexander Smallens conducting. The history of the work is familiar to music-lovers. The original version was written in 1911 by Strauss and his librettist, the late Hugo von Hofmannsthal, as an interlude for a production of Molière's Le Bourgeois Gentilhomme, by Max Reinhardt. Following its hearing at Stuttgart the following year, it was revised in 1916 as an independent opera, a new prologue being composed to explain the circumstances of the opera's production at an entertainment in the household of a wealthy Viennese.

WORK OF UNEVEN INSPIRATION

The plot concerns the caprice of this lordly patron of music in having a tragic opera, Ariadne on Naxos, and a *commedia dell' arte*, Fickle-hearted Zerbinetta, performed simultaneously. Although the composer of the opera is in despair, he is persuaded to acquiesce through the wiles of Zerbinetta. The production that follows interlards in an amusing way both the woes of Ariadne, deserted on a rocky isle by Theseus, and her subsequent wedding with Bacchus, and the flirtations of the comic soubrette with her quartet of male admirers. There is a tiny ingredient of philosophy when Zerbinetta explains to the woful Ariadne, in her famous pyrotechnical aria, that women are after all sisters "under the skin" and their problems somewhat similar. It is a frothy and unimportant little fable, a curious mixture of the

(*Continued on page 20*)

Stokowski Resigns His Philadelphia Post

Conductor Announces That He Will Quit as Musical Head of Orchestra on December 26—"Deeplying Differences with Directors and Uncertainty Over New Policies" of Organization Given as Reasons

PHILADELPHIA.—Leopold Stokowski resigned as musical director of the Philadelphia Orchestra on December 6, the resignation to become effective on December 26. His decision to leave the musical post which he has filled with eminent distinction for twenty-two years was ascribed by the conductor, in an open letter to the board of directors, to two main reasons. These were described as "inability of the board of directors to select, in time to allow for preparing the coming season's plans, a successor to Arthur Judson as executive director," and second, to "deeplying differences with the board."

Curtis Bok, president of the Philadelphia Orchestra Association, announced on December 9 that at a special meeting of the directors on December 11 he would "present a plan which, if accepted, he hoped would ultimately solve the association's difficulties." In this meeting Mr. Bok, whose plan for reorganization was not accepted in its entirety, tendered his resignation. Mrs. Mary Louise Curtis Bok also withdrew as a director.

Mr. Stokowski's letter was as follows:

"To the board of directors of the Philadelphia Orchestra:

"I am writing this to you as an open letter because I feel that I am speaking not only to the members of your board but also

(*Continued on page 19*)

Detroit Orchestra and Singers Present Tristan

Impressive Staging of Wagner Music Drama Heard by Audience of 5,000 Conducted by Gabrilowitsch—Althouse, Alsen and Matzenauer Head Brilliant Cast of Vocalists—Bauer Fêted as Soloist with Symphony Orchestra

By RUTH C. BROTMAN

DETROIT.—Like a rare panel of woven tapestry, the production of Wagner's Tristan and Isolde given by the Detroit Symphony Orchestra and the Detroit Civic Opera Society in Masonic Temple on November 30, unfolded itself to 5,000 entranced and expectant auditors. On this evening the vast assemblage was privileged to listen to the music drama in a performance of the highest order. With Ossip Gabrilowitsch at the helm of the orchestra (and incidentally making his début as an opera conductor), we witnessed a notable and artistic blending of vocal and instrumental art. Applause was ovational for the conductor and the singers after each curtain.

The orchestra played as if inspired anew by the notable singing and its efforts seemed to gain in clarity and power as the evening wore on. Paul Althouse's Tristan and Margaret Matzenauer's Brangäne, in particular, were rare exhibitions of artistry. Both rose

(*Continued on page 9*)

Moore, Hampton, Tennyson Hailed in Chicago

(*By special telegram to the Musical Courier*)

CHICAGO.—Three of America's most vital and beautiful women singers have taken Chicago by storm. Jean Tennyson's remarkable singing and acting of Mimi with the Chicago Grand Opera Company brought to the fore a new figure in the operatic world. She triumphed with the public. Grace Moore sold out Orchestra Hall, with 150 auditors on the stage, at her recent concert début here. Hope Hampton broke box-office records for the last two years in her local bow as Manon. These artists have given added interest to music here by their skill in song and charm of person. A further report on these débuts will be made next week. R. D.

MISCELLANEOUS MIRTH FOR THE MUSICAL

By DAVID FERRIS KIRBY

WITHOUT a doubt you have met persons who insisted on singing, even though they could not carry a tune in a bushel basket. And also persons who were like a man I have heard of, who declared that he knew two tunes. One, he said, was Yankee Doodle, and the other was not.

People like that are very trying, especially if they happen to live in your neighborhood. Sometimes you feel like sending word to them to go jump off the dock—or doing as did Johnny when sent by his father to a neighbor who was playing discordant notes on the piano. Johnny ran over and said:

"Please, Mrs. Smith, won't you play a little softer? Papa's very musical."

Isn't it funny the way news gets about? A thing can not happen in the bosom of your own family without everybody in town hearing about it within a week. By means of this back fence telegraph system I heard that Mrs. Smith, this same neighbor of whom I have just told you, was entertaining a friend the other day. After considerable urging, Mrs. Smith sat down at the piano, and started to play. She hit one key, and found it was the wrong one. Then she tried another. Then she decided that she'd compromise, and hit both together. She ran the scale, only missing five notes in each octave. When she had finished, her guest exclaimed with considerable enthusiasm:

"You needn't tell me again that you can't play, Mrs. Smith; I know it now."

This answers the old question as to what is worse than a person who can play and won't. It is one who can't and will. Of course, the same applies to singing.

But there is always hope for those who can't perform on any instrument. And this hope lies in the direction of music lessons.

Of course, lessons can't do everything. But one thing they can do. And this is expressed in the words of a certain father who said he was giving his daughter music lessons to convince her that she couldn't sing, when argument pure and simple had utterly failed.

The Musical Family

But granted a certain quantity of native talent, music lessons can help improve the style, as is shown by a remark dropped the other day by the father of a youngster who was worrying through the first stages of "takin' lessons." The pater said:

"I don't know whether Frankie is improving, or whether it's just that we're getting more used to it."

Looking at it from Dad's angle, we can see how, with a family of budding musicians making unholy noises all over the place, he might be somewhat disturbed. This condition of affairs was expressed by one of the members of such a family:

"I'm a cornetist. Sister's a harpist. Mother's a pianist, and Dad's a pessimist."

But, after this stage is past, and music becomes really enjoyable, then, ah then, comes the real enjoyment of being a member of a musical family! Even the youngest can appreciate it, as did the little boy listening to his father play the violin.

"That was the nicest noise I ever listened to," said the infant.

The logical sequence is for one of the members of the family to become imbued with the desire to compose some original music of his or her own. Say it is Dad who writes the music; then, of course, Mother has to sing it. This is the beginning. Soon Mother is singing it at a club meeting, and Dad is hanging around the outskirts of the crowd, thinking to overhear some comments.

Dad meets a stranger, who remarks:

"Oh, what a terrible voice that lady has! Who is she, anyhow?"

"That, sir, is my wife," replies Dad.

"Oh, I beg your pardon," the stranger apologizes, "perhaps it is the song she is singing that is so awful. I wonder who composed it?"

"I did," Dad responds.

From this point on, things become exceedingly difficult for the tactless interrogator....

Far more tactful was a young lady, who was asked by her mother: "Why do you sing every time Mr. B comes to call?"

"Because," the girl replied, "I don't like him, and I hate to tell him so."

Pedagogic Parables

Speaking of music lessons, the teacher who really guides a musician into the proper channels is a benefit to mankind. But though there are many of this kind, there are, alas, many more who are obviously (from the point of view of other people, of course) in the wrong line of work.

One of the latter was brought before the bar of justice on some charge or other. The judge looked at him, and said:

"Your face looks familiar. Don't I know you?"

"Yes, Your Honor," replied the prisoner, "I was your daughter's music teacher."

"Thirty years!" the judge snapped.

Then there is the conceited instructor who asked a friend:

"What would you give if you could sing like me?"

"Piano lessons," was the quick response.

Everyone is familiar with the vocal utility work necessary in small church choirs. A tenor was seen standing in the rain one dark and stormy night. When asked what he was waiting for, he replied:

"I'm trying to catch cold. I've got to sing a bass solo in church this Sunday."

From one such church, the announcement came from the pulpit recently:

"The members of our choir are unable to be present due to the fact that all of them have colds. The congregation will therefore sing Praise God from Whom All Blessings Flow."

Sometimes the desire for song creates complications, at least for listeners.

There was a little girl who thoughtlessly sang during the midday repast at her home. Her older sister rebuked her by asking her if she knew where she was.

"Yes," answered the offender, "I'm on the third verse."

And this reminds us of the difficulty people have in remembering the words of the stanzas of America subsequent to the initial one. It would have been easier had Mr. Key written "La, la, la."

Country bands are partial to playing the Poet and Peasant Overture. When one such group had performed a certain number, the leader told them that the next number would be Poet and Peasant.

"That's funny," remarked the trombonist, "that's what I've just been playing."

(For no reason, let me remark here that I've discovered what the bridge on a violin is for. It's to get the music across.)

Violins have been in use for many years, and nobody seems to be able to improve on their construction. Since Mr. Stradivarius tinkered with the fiddle, there has arisen no greater than he. This fact was unknown to a certain village selectman called upon to act as master of ceremonies at a concert. Before the scheduled appearance of the musician, that artist called the selectman to one side, and told him that the violin on which he was going to play was over a hundred and fifty years old—or however old Strads are supposed to be.

"That's perfectly all right," said the selectman. "You don't need to apologize. Nobody will know the difference."

Symphonic music is the subject of my final story, laid in the office of a prominent music publisher. It is the middle of a busy morning. The door opens, in rushes a young composer, seizes the hand of his friend, the senior member of the firm, and shouts:

"Congratulate me, old man, I've just completed my first unfinished symphony."

---

since this function was taken over by two festival cities (Venice and Florence).

Many advance guard works of more or less meritorious or negligible young composers have been produced here during the past decade on the elaborate scale customary in this house. Those in command and with them the vast majority of the Scala public, feel that too little has remained to warrant this great expense and effort and that future hospitality in this direction should be extended only with the greatest caution.

In other words, the reactionary conviction has prevailed that the primary function of Milan's lyric stage is that of a retrospective museum whose repertoire offers the foundation stones of primarily Italian and secondarily foreign opera in mountings worthy of this illustrious house. Whatever place and resources may remain for contemporary art of advanced trend are considered by these people to be purely an accessory.

In consonance with these principles is the bringing to La Scala of Respighi's La Fiamma. This, to be sure is contemporary opera but it is a work of reactionary style (a would-be *ritorno al popolo*) and its enthusiastic reception at its Roman baptism last season is a guarantee of a like success in Milan. The *décors* will be those of the Reale, an item of economy on which Mataloni and his colleagues place much importance.

An excursion into the field of pure Italian art will be made with the exhumation of Monteverdi's Orfeo in the arrangement of Signor Respighi—a feature of the bill awaited by the musical élite with the greatest interest. The great Claudio is at last—it was high time—the subject of an active cult in his native land and for quite obvious stage reasons four Italian opera houses, later reduced to three, all picked out Orfeo for 1934-35.

Always in the forefront in commemorative revivals, La Scala is inaugurating its season with a restoration of Il Figliuol Prodigo for the Ponchielli centenary. Victor De Sabata will conduct a cast comprising Gina Cigna, Ebe Stignani, Antonio Melandri (title rôle), Carlo Tagliabue and Tancredi Pasero. La Scala's contribution to the Bellini celebrations (ordered by Rome) will be a mounting of La Straniera under Gino Marinuzzi.

Pursuant to a plan launched in 1932 of presenting one foreign local novelty yearly and which gave us in turn Kodály's Magyar Spinning Mill, Rimsky's Kitej and de Falla's Vida Breve, this season's offering will be the Smetana Bartered Bride. Not the most significant choice in A. D. 1935, but coherent with the "museum policy" I have explained. Finally, during Lent, there will be a concert performance of the thirteenth century cycle, La Passione, which Fernando Liuzzi arranged and produced as a mystery play at the 1932 Venice festival, while Otto Klemperer will direct the complete cycle of Beethoven's symphonies.

Italy Has Varied Operatic Schedule

(*Continued from page 5*)

Roman Operatic Holidays

Leaving Florence for later consideration—its "Musical May" is entirely distinct from the winter opera season—we come to the next most interesting *cartellone* of the year, that of the Royal Opera House. This stage will be the subject of special attention this season as marking the inauguration of the new dictatorial régime of Tullio Serafin. There is much curiosity to see what results he can get with a free hand.

Save for his brief parenthesis at Venice in September, Serafin has been hard at work since midsummer reorganizing the Reale. His colleagues there, accustomed to moving slowly, have been amazed at the tireless energy he has brought to his big task. This artist-dictator means business; with him in the saddle no shabby compromises will go. He is getting good collaboration from the new administrative committee.

As announced, Serafin has completely overhauled the orchestra and chorus, augmenting the former. He held no less than 500 vocal auditions for new choristers and minor rôles, eliminating the dead timber, also those that were eyesores in the old crowd. The renewed chorus is said to rank high in fresh young voices and in musicianship as well as in appearance and stage presence. Such reforms are possible at Rome.

The major attraction of the season will be the guest appearances of a Vienna Staatsoper troupe in the local première of Richard Strauss' Ariadne auf Naxos, the second in its series of Italian invitations. It is divulged that no effort is being spared by either house to make a brilliant success of Mussolini's initiative. The Austrian Government through the Ministry of Public Instruction, is cordially collaborating in the undertaking.

All the settings for this production will be designed anew, expressly for the Rome stage. Dr. Wallerstein will direct the mounting and Clemens Krauss will conduct. There are to be three performances (March 28, 30, April 1). Rome's financial obligation will be limited to the company's traveling expenses. In both countries it is hoped the Venice, Rome and Florence trips will be the first in a long list of fruitful cultural exchanges.

As regards contemporary novelties, Rome's policy is more courageous than that of La Scala, since it made the choice—one opera and two ballets—dependent upon the results of a contest between Italian moderns. Serafin himself presided over a jury of three whose other two members were Alberto Gasco and Alessandro Bustini. Thirty-one opera scores and five ballets were examined; a special committee judged the librettos.

The chief winner was Guido Guerrini (Faenza, 1890), director since 1929 of the Florence Conservatory. His so-called "satirical burlesque opera" in three acts entitled La Vigna (The Vine) book by Guerrini and Testoni, is based on Lasca's Terza Cena. It will be the Rome season's major première. A second operatic winner in the same contest was Annibale Bizzelli whose Dottor Oss will be brought out on this stage in 1936.

One can only praise this hospitality, limited though it may be, in favor of Italy's younger composers, and hope that it may be enlarged. Guerrini is an excellent craftsman (a pupil of Busoni) but his work cannot by any stretch of the imagination be considered popular or a box-office magnet—circumstances which make its selection more praiseworthy even though one does not anticipate a revelation in La Vigna.

Among the candidate ballets, the choice fell on one opportunely labelled Balilla (Fascist Boy Scout) by the Neapolitan, Carmine Guarino whose Madama di Challant made a solemn fiasco at La Scala in 1927. The plot by Giuseppe Adami is based on an episode of Genoese history. The other ballet on the bill, Savagnone's Drago Rosso (Red Dragon) is an obligation inherited from a previous ballet contest published by the Reale.

A few weeks ago at Perugia, Guido Visconti-Modrone staged an important restoration of Monteverdi's Orfeo in the arrangement of Giacomo Orefice. The event attracted such favorable attention that the opera houses of Florence and Rome, as well as Milan, decided to do likewise; then Florence decided to give Gluck's Alceste instead. The Reale will use the transcription of Giacomo Benvenuti, and Artur Rossato's scenic adaptation.

Honors to Bellini

Rome's contribution to the official Bellini celebrations throughout Italy will be an exhumation of Il Pirata, while Norma will be restored to its repertoire as a further tribute to the Catanese. Another important restoration is Pizzetti's Fedra which Serafin has conducted in several foreign houses (including the Colón) and heartily admires. Zandonai's successful Farsa Amorosa and Verdi's Don Carlos are also being repeated.

Another interesting feature at the Royal Opera will be a further step forward in modernity of *décors*—an aspect of operatic production in which Rome has remained stubbornly behind as is quite comprehensible from the conservative, not to say bourgeois character of its audiences. Serafin has proclaimed his modern trend and has enlisted the collaboration of several of Italy's most highly quoted young scenographers.

Thus we shall have the opportunity of further judging Felice Casorati who will do the settings for Orfeo, Pietro Aschieri in Fedra and Cipriano Oppo in Don Carlos. These three at least are certain and perhaps that is a big enough dose of modernity for the Royal Opera all at once, recalling the scant enthusiasm these artists aroused from the general public with other of their *décors* done previously at Florence and at Rome (Oppo).

A moot question at the Reale is that of stage direction. In dispensing with the services of Aleksandr Sanin, Maestro Serafin proclaimed his intention of handling the *régie* himself, and it still appears he will concentrate in his central authority its general lines and policies. An attenuation however, is now announced in the collaboration of the respective scenographers in the stage direction of the works mentioned.

Both the Scala and the Royal Opera seasons will open on the night of St. Stephen's (December 26) according to venerable tradition, the former with Il Figliuol Prodigo, the latter with Orfeo, and both will run eighteen weeks. The Scala bill totals twenty operas, one ballet and five concerts while that of Rome contains seventeen operas and two ballets. The bills of Italy's other houses will be discussed in a following article.

San Francisco Opera Patrons Hear Brilliant Array of Vocal Artistry

Faust Sung by Sterling Cast Including Vallin, Crooks, Bonelli and Pinza—Rethberg Scores as Delightful Butterfly, with Chamlee as Tenor Associate—Bori Again Charms as Manon—Melchior a Superb Otello—La Rondine Première

SAN FRANCISCO.—That lyric masterpiece, Verdi's Otello, was given by the San Francisco Opera Company at the Memorial Opera House with a cast which held Lauritz Melchior as the Moor; Elisabeth Rethberg, Desdemona; Richard Bonelli, Iago; Raymond Marlowe, Cassio; Eva Gruninger, Emilia; Amerigo Frediani, Roderigo; Louis D'Angelo, Lodovico. With such a galaxy of fine artists to interpret the principal characters the performance could not be other than what it was—a brilliant artistic success.

Rethberg was singing the rôle of Desdemona for the first time in her artistic career and rose to the spirit of the occasion. Verdi's melodies are ideally suited to Rethberg's luscious, opulent and appealing voice, the lyric passages being the highlight of the evening. She filled them with a wealth of profound human feeling. Her portrayal of Desdemona was the essence of vocal and dramatic art. She realized the dramatic possibilities of the character in a manner that lifted it far above the usual stereotyped operatic delineation. At the end of the last act, in which she did exceptionally beautiful singing, she was given a tumultuous ovation—not only hand-clapping but shouts. The audience almost shook the roof with applause.

Melchior's performance of Otello (his first in this country in this rôle) was inspiring. Verdi calls for every resource of the singer in the part—a tireless voice, dramatic accents, elasticity and a range that extends both low and high. Melchior not only responded in full to every one of these demands with exquisite sensibility, but gave to the difficult figure of Otello a line, both in repose and in movement, best adapted to express its intimate significance. Melchior is a master actor. One almost forgot that he was expressing himself in the wholly artificial song-speech of lyric-drama, so life-like, so true, so free from the stilted conventions of the stage were his actions; so spontaneous, with all its elaborations of tone-color, of accent, of nuance, was his musical utterance.

Bonelli as Iago sang with skillful phrasing and appropriate expression. The sinister elements of the character were completely delineated in his impersonation. The secondary rôles in the opera were well done. The chorus sang with immense vigor and the orchestra under Merola's baton performed likewise with much effectiveness.

La Rondine in Western Première

The San Francisco Opera Company started off its final week of activities in the Memorial Opera House by giving La Rondine, upon which occasion this novelty received its Western première. To be perfectly candid, the Puccini work did not make much of an impression upon those in the large audience who take their opera seriously.

Subscribers to the San Francisco Opera Company's season are not opposed to hearing novelties. On the contrary, they welcome the opportunity of making the acquaintance of new scores, provided, of course, that they are of genuine musical worth. What they are opposed to, however, is having one performance out of a season consisting of only twelve wasted upon so trivial and unimportant an opera as La Rondine. If, for one reason or another, a modern novelty of real merit cannot be secured for presentation, they would then prefer that the opera association restore one of the old operas of the standard repertoire.

Musically speaking, La Rondine, despite its clever orchestration and its light and pleasing melodies, is certainly not one of Puccini's triumphs. The loveliest pages in the entire score are those devoted to the waltz in the second act, which is so typically Viennese in style as to resemble the waltzes in Strauss' Der Rosenkavalier.

Undoubtedly, Gaetano Merola, director-general of the San Francisco Opera Company, selected La Rondine for production for the purpose of exploiting Lucrezia Bori in an opera in which she had not previously appeared in San Francisco. What a great pity it is that he did not choose in its stead such a masterpiece as L'Amore dei Tre Re or Pélleas et Mélisande. If he had, then San Franciscans would have heard Miss Bori as either Fiora or Mélisande, rôles that are worthy of her superb art and in which she is incomparable.

There is no woman on the operatic stage today who has more chic or more charm than Bori. Her innate refinement and profound appreciation of beauty were once again evidenced not only in her song and in her action but likewise in her dressing of the rôle. Each one of her costumes was a beautiful and masterly creation. If her singing was beautiful, so was her acting. Bori is always the perfect and complete artist. By making her the object of one ovation after the other the audience demonstrated how deeply it admires and appreciates the art of this daintiest of prima donnas.

Dino Borgioli, fully recovered from his recent indisposition, sang the rôle of Ruggero with telling effect and acted it with conviction and understanding. Lillian Clark was irresistible as Lisette, making a hit all her own. Marek Windheim, perhaps the most versatile member of the company, was splendid as Prunier. The remaining characters were efficiently taken by Louis D'Angelo, Jack Howell, Amerigo Frediani, Evaristo Alibertini, Ester Foli, Edna Elizabeth Smith, Helen Strauss, Angelo Rossini and Helen Nostrom. Of the chorus, ballet and orchestra, only words of praise can be set down. Merola conducted.

The San Francisco Opera Association spared no expense in giving La Rondine a sumptuous mounting. The second scene in particular, that of the Bal Bullier, was a brilliant spectacle.

Crooks Charms as Faust

In the performance of Faust, Ezio Pinza, as Mephistopheles, was excellent in voice, acting and expression. Ninon Vallin appeared as one of the loveliest Marguerites that San Franciscans have been privileged to see. She was a Marguerite of rare charm in appearance, song and histrionism.

In the place of Dino Borgioli (who, since his recovery from the illness which forced him to cancel several of his performances, has been crowding in extra rehearsals for the remaining operas wherein he is slated to appear), Richard Crooks sang the part of Faust. In this rôle Mr. Crooks disclosed the greatness of which he is capable. He sang his music extremely well, with beauty of tone and a high degree of finish. His Salut Demeure was especially well done. He brought to the character the youth and ardor that are indispensable for its effective portrayal.

Richard Bonelli, who sang Valentine, is clearly a singer of real intelligence, a master of style and of dramatic expression in song. Throughout the performance the chorus acquitted itself admirably, and the orchestra directed by Gaetano Merola played the lovely Gounod music with telling effect.

Manon Repeated with Bori and Crooks

With Lucrezia Bori as Manon and Richard Crooks as the Chevalier des Grieux, Massenet's Manon was repeated by the San Francisco Opera Company before another capacity audience. The remainder of the cast was identically the same as that which appeared in the first production earlier in the season. Both artists were triumphantly received, acclaimed for the exquisite presentations.

Rethberg Sings Madam Butterfly

In place of giving Carmen as originally announced for its only matinee performance of the season, the San Francisco Opera Company repeated Madam Butterfly. Upon this occasion, Elisabeth Rethberg sang the rôle of Cio-Cio-San instead of Lotte Lehmann, who enacted the character in the first performance and had already departed from San Francisco to fulfill recital and other operatic engagements. As Cio-Cio-San, Rethberg reached the highest pinnacle of perfection. She has just the voice for Puccini's music, lyric as well as dramatic, and her knowledge of the stage, her authority of interpretation, all went to make this trying rôle stand out with perfect illusion. Rethberg's delineation of Cio-Cio-San was distinctly individual, the singer laying special stress by the employment of keenly intelligent shading upon its many psychological aspects. The extraordinary character of both Rethberg's singing and acting upon this occasion might well be described by the abused adjective sensational. It is hardly necessary to report that this charming and great artist carried her audience by storm and was accorded the sort of ovation which comes only when people have been genuinely stirred.

Mario Chamlee was the Pinkerton. Chamlee possesses two qualifications which serve to make him unique among his fellows. He has admirable vocal quality and in addition he is one of the best actors on the operatic stage. In fine fettle, Mr. Chamlee proved anew that he is one of the best Pinkertons now before the public, and it may be said that the duet at the close of the first act was one of the highlights of the performance.

The worthy associates of Rethberg and Chamlee in this performance were Elinor Marlo as Suzuki and Alfredo Gandolfi, particularly able as Sharpless. Pietro Cimini conducted the opera with his wonted spirit and eloquence. C. H. A.

Schelling to Give Opera in Young People's Philharmonic Series

This season's plans for the Concerts for Children and Young People of the New York Philharmonic-Symphony Society, which Ernest Schelling conducts each winter, include not only the regular symphonic programs but a novelty in the form of an opera production. Rimsky-Korsakoff's fairy tale opera, Snegourotchka (The Snow Maiden), with specially designed costumes and sets, will be presented with the coöperation of the Art of Musical Russia, Inc. The opera will be sung in English.

The 1935 series consists of six Saturday mornings at Carnegie Hall. At the first four Ernest Schelling will discuss and illustrate the following types of music: January 5, Folk-songs and Folk Dances; January 19, Early Suites; February 16, The Minuet and Scherzo; February 23, The Overture. The Snow Maiden will be given on March 9. The final concert, on March 16, will as always be reserved for a request program.

Toscanini's Recent Conducting

Following the completion of six concerts abroad given by the Orchestra Symphonique under direction of Arturo Toscanini, Mme. Ganna Walska and the organization (of which she is patron) presented the *maestro* with the baton which once belonged to Debussy.

Two of the six concerts were given in Brussels upon the special request of Queen Elizabeth, and the remaining four were held at the Théatre des Champs-Elysées, climaxing Beethoven's ninth symphony. The series was arranged by Mme. Walska, owner and manager of that house.

Mme. Walska will sail for America on the SS. Ile de France, December 18, and open her New York home for the winter season.

Noréna and Ljungberg Arrive on SS. Majestic

Two Metropolitan opera sopranos, Eidé Noréna and Göta Ljungberg, arrived here on the SS. Majestic, December 11.

Both will make recital tours in addition to fulfilling their operatic engagements at the Metropolitan. Mme. Noréna opens her current season with a recital under the auspices of the Haarlem Philharmonic Society at the Waldorf Astoria on December 20. While in Europe she fulfilled engagements at the Paris Opéra, Covent Garden, Monte Carlo and Nice.

Mme. Ljungberg's first appearance here will be in recital at Town Hall on December 21, when she presents songs by Sibelius, Grieg, Sjogren, Palmgren, Respighi, Brahms and Gluck.

GIOVANNI MARTINELLI,

tenor of the Metropolitan Opera, was heard on November 26 in the opening concert of the season of the Bagby Musicales when he appeared at the Waldorf-Astoria, New York, in joint concert with Joseph Szigeti. Mr. Martinelli recently ended a tour of opera and concert appearances which included series of engagements with the St. Louis and Chicago opera companies.

Metropolitan Opening Week to Bring Débuts of Panizza and Konetzni

Two débuts will take place during the first week of opera at the Metropolitan Opera House, those of Ettore Panizza, Italian Maestro, and Anny Konetzni, Viennese soprano. Mr. Panizza has conducted at the Royal Opera of Rome, the Scala of Milan, the Colon of Buenos Aires and Covent Garden of London. Mme. Konetzni has sung at the Staatoper of Berlin, the Colon of Buenos Aires and at the Salzburg Festivals.

General Manager Giulio Gatti-Casazza recently announced the complete repertoire of the opening week of the season 1934-35 of the Metropolitan Opera Association.

Aida will begin the season on December 22, with Mmes. Rethberg, Olszewska and Clarke and Messrs. Martinelli, Tibbett, Pinza, D'Angelo and Paltrinieri. The premiere danseuse will be Rita DeLeporte. The conductor, Ettore Panizza (debut).

This is the first performance of the Monday evening subscription series and is given on Saturday evening to avoid giving a performance on Christmas Eve. There will be no performance on Monday.

Haensel and Gretel as a special matinee for children on Christmas Day with Mmes. Mario, Fleischer, Manski, Wakefield, Besuner and Flexer and Mr. Schutzendorf. Mr. Riedel will conduct.

Die Walküre on Wednesday evening with Mmes. Anny Konetzni (début as Brünnhilde), Kappel, Olszewska, Bourskaya, Doe, Petina, Wells, Manski, Besuner, Vettori and Falco and Messrs. Althouse, Schorr and List, Mr. Bodanzky conducting.

Manon as a special matinee on Thursday with Mmes. Bori, Gleason, Clarke and Petina and Messrs. Crooks, DeLuca, Rothier, Ananian, Altglass, Cehanovsky and Gabor. Mr. Hasselmans will conduct.

La Gioconda on Thursday evening to commemorate the centenary of Ponchielli's birth, with Mmes. Rosa and Carmela Ponselle, Swarthout and Messrs. Martinelli, Borgioli, Lazzari, Paltrinieri, Gandolfi, D'Angelo and Malatesta, Mr. Panizza conducting.

Siegfried on Friday evening with Mmes. Konetzni, Olszewska and Fleischer and Messrs. Melchior, Hofmann, List, Schützendorf and Windheim. Mr. Bodanzky will conduct.

Lucia di Lammermoor will be the Saturday matinee opera with Mmes. Lily Pons and Vettori and Messrs. Martini, Bonelli, Lazzari, Tedesco and Paltrinieri, Mr. Bellezza conducting.

Faust is the Saturday night opera with Mmes. Fleischer, Besuner and Wakefield and Messrs. Jagel, Tibbett, Pinza and Ananian. Mr. Hasselmans will conduct.

Krauss for Berlin

BERLIN.—Clemens Krauss, at present director of the Vienna State Opera, has been appointed head of the Berlin State Opera, to succeed Dr. Wilhelm Furtwängler, who resigned last week. The latter's successor as conductor of the Berlin Philharmonic Orchestra has not yet been appointed. Furtwängler is reported to have been approached concerning possible appearances with the Philadelphia Orchestra. He has cancelled his scheduled concerts in Vienna. P.

IN NEXT WEEK'S ISSUE

THE ORIGIN AND DEVELOPMENT OF CHRISTMAS CAROLS

By HERSCHELL C. GREGORY

Pre-Holiday Music Offerings Enjoyed by Paris Audiences

Toscanini Repeats Successes—Hofmann Plays—Milstein Impresses —New Roussel Opus Well Liked—Salome at the Opéra

PARIS.—Audiences and reviewers were again moved to doxologies when Toscanini gave two more concerts, in the Théatre des Champs-Elysées, and, as heretofore, with the Straram Symphony Orchestra. The *maestro* was greeted by capacity audiences and they gave every evidence of enraptured attention and approval. The programs were repetitions of those given the week before, and all that needs be reported at this time is Toscanini's success.

HOFMANN HEARD

Josef Hofmann was the artist at Mrs. E. Berry Wall's Wednesday Morning Musicale last week, in the hall of the Interallied Union. Morning concerts are not always easy or possible for the musical tattlers and I regret that I could not be present at this one. I have it on dependable authority however that Hofmann was frenetically enjoyed and feted, and that—as is bound to be the case when an artist says or discloses something vital—he had to increase his program with a number of extras.

MILSTEIN WITH ORCHESTRA

Nathan Milstein scored a remarkable success when he appeared as soloist with the Pasdeloup Orchestra under the direction of Albert Wolff. Milstein presented the Mendelssohn concerto, played with admirable purity of style, and two Caprices, for violin alone, by Paganini, in which he demonstrated all the resources of the violin and his own virtuosity.

HOROWITZ PLAYS BRAHMS

At the Sunday afternoon concert of the Paris Symphony Orchestra, conducted by Pierre Monteux, Vladimir Horowitz made a deep impression as piano soloist in the Brahms concerto in D minor. This concerto is more closely allied to the symphony than it is to the concerto designed for the exhibition of virtuosity, and Horowitz' playing it in the symphonic conception was the source of the pleasure he gave and the ovation he received. The adagio was particularly moving and one recalled the inscription Brahms wrote on the copy he gave to Joachim: *Benedictus qui venit in nomine Domini.*

Other soloists scheduled for week-end appearances were Vasa Prihoda, violinist, in Bach and Paganini concertos, and Orloff, pianist, in the Chopin concerto in F minor, with the Colonne Orchestra; Magda Tagliafero, pianist, in concertos by George Dandelot and Reynaldo Hahn, and Marie-Aimée Warrot, pianist, in the Liszt E flat, with the Lamoureux Orchestra; and Marguerite Long, in the Ravel concerto, with the Pasdeloup Orchestra.

ROUSSEL SINFONIETTA TRIUMPHS

The outstanding feature at the recent concert of the Orchestre Feminin de Paris, conducted by Jane Evrard, was the first audition of Sinfonietta, for string orchestra, by Albert Roussel. The work evoked so much enthusiasm it had to be repeated. The second hearing in turn was so successul, the public wanted to hear the work a third time, and would have, had not Mme. Evrard thought it advisable to carry on with her program.

This score, which is Roussel's op. 52, was composed during the summer of 1934, at Sainte - Marguerite - sur - Mer, in southern France, where the composer spends four or five months of every year. The Sinfonietta is in three movements: allegro, in classical form; a short andante, and a brilliant finale suggestive of the rondo form. The tonality of the work is principally D minor-D major. The variety of color, sentiment, and *poésie* this very condensed composition contains, is astonishing and deeply effective—so much so that, as already said, folks wanted to hear it a third time.

SALOME BACK AGAIN

An interesting event at the Paris Opéra was the restoration of Salomé, music drama in one act, poem by Oscar Wilde, music by Richard Strauss. The score of domestic iniquity in Herod's palace no longer shocks or provokes controversial discussion and people are apt to go to it because they like the music, or want to applaud a favorite singer, rather than assist (French meaning) in the hope of reaping a morbid thrill. Marjorie Lawrence sang the rôle of Salome excellently, but look, act, or dance the part—that is another question. José de Trevi made an excellent Herod, revealing the naughty monarch in the throes of the most luxurious dementia. Georgette Caro as Herodias gave nothing particular to blame, nothing particular to praise. John Brownlee, as Jokanaan, the passionless inspirer of murderous passion, let his beautiful voice roll out generously and gave an impersonation that was carefully and tellingly planned.

IRVING SCHWERKÉ.

Trenton Orchestra to Give Second Concert

The Trenton (N. J.) Symphony Orchestra (Max Jacobs, conductor) will appear in its second concert of the 1934-25 season at the War Memorial Auditorium, Trenton, on December 18. The soloist of the evening will be Samuel Carmell, concertmaster of the orchestra. Following out the policy adopted by the orchestra management, an American composition will appear on this program as on all others. The choice for the second concert is MacDowell's Indian Suite.

The fourth symphony of Schumann and Mendelssohn's concerto for violin and orchestra will be the outstanding features of the program. The orchestra will also play Sibelius' Finlandia and three short pieces by Pierné and Rimsky-Korsakoff.

Mr. Carmell, who plays the Mendelssohn concerto at the December concert, began his musical career in Omaha where, after winning the Nebraska state-wide violin competition and gold medal, came East to study under Franz Kneisel and, after the latter's death, under Leopold Auer. He won the Bamberger musical scholarship in 1928 which entitled him to four years of musical training in New York City.

Besides the remaining concerts of the 1934-35 series of five concerts, the orchestra will also present a free program for the school children of Trenton some time in the spring. A Junior Training Orchestra, under the leadership of Gustave Hagedorn, is being established so that talented musicians may receive the training necessary for playing in the Trenton Symphony Orchestra.

The present series marks the ninth season of the orchestra. Judge Godfrey W. Schroth is president of the organization; Sidney Goldmann, executive chairman, James R. Barber, treasurer.

Hurok to Bring Rudolf Serkin

Rudolf Serkin, pianist, who has won prominence in European music centres, will tour the United States in the season of 1935-36, under the management of Sol Hurok. Mr. Serkin came to this country with Adolf Busch, violinist, and appeared with Mr. Busch at the Coolidge Festival in Washington. Since then he has been giving recitals in the principal capitals of Europe.

Creating Living Operatic Characters Requires Mastery of Their Psychology

Fritz Lehmann, Brother of Lotte Lehmann, Discusses His Conceptions of Preparing Lyric Interpretations in His New York Studio

Among the prominent men entering the American music scene for the first time this season is Fritz Lehmann, brother of Lotte Lehmann, soprano of the Metropolitan Opera and known to audiences of the United States through her extensive concert tours as well as her opera appearances. Mr. Lehmann and his sister arrived in New York early in November by the SS. Ile de France. He has established a New York studio, where he will teach the dramatic interpretation of opera, and remain in this country until Mme. Lehmann has completed her engagements here, next spring. Mr. Lehmann is a member of the faculty of the Vienna Conservatory, and in the future he plans to divide his time between the Austrian capital and New York.

Fritz Lehmann is widely known in Europe as an exponent of the progressive school of operatic acting, and for many years he has been producing outdoor opera and historical pageants on the Continent. He is not a teacher of singing, confining himself entirely to the dramatic interpretation of operatic literature and similar coaching of Lieder singers. Many of his pupils are among the leading artists of the chief opera houses of Europe. Some of them have studied with him since they were beginners; others have sought his guidance after they became established artists.

Mr. Lehmann, at home in his New York headquarters to an interviewer from the Musical Courier, is an impressive figure, well over six feet, and with pleasant and authoritative bearing. As for the principles by which Mr. Lehmann moulds an artist's dramatic line, he described them as modern and emancipated from worn-out tradition.

SEEKING NEW ACTING CONCEPTS

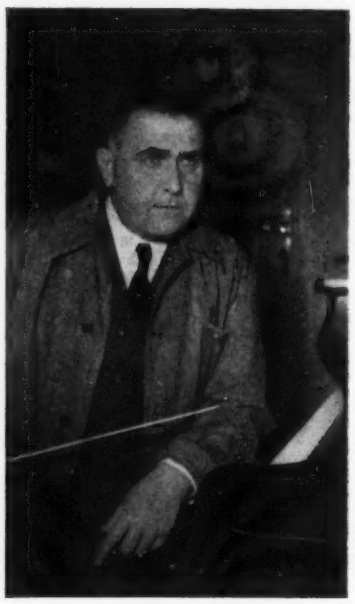
"To set up tradition as a fetish is to encourage a false worship. The present trend in opera is away from the stereotyped, a development long foreseen. Gustav Mahler, even in his day, predicted the disappearance of the old-style dramatics of opera.

"In my own concepts, I base everything on the premise that in interpreting an operatic rôle, the action rises out of the music. On the straight dramatic stage it is different. There acting is the prime factor, but in opera the acting is superimposed on the music, and every gesture and movement must be in accord with the musical significance of the score."

Mr. Lehmann stated that he has found that in order to release and develop the expressive powers of a pupil to their fullest extent, he must have insight into the personality of the pupil. "It is necessary for me to be something of a psychologist. I must see into the soul of a student, know what inhibitions are responsible for any self-consciousness, awkwardness or shyness that he may exhibit. A person whose mental and emotional reactions are cramped and repressed will be unable to give a warm, magnetic and physically graceful exposition to a rôle until he has freed himself of his hidden fears or sense of inferiority. Quite aside from artistic growth, many of those who have been trained by me have benefited psychologically and faced life with increased confidence.

"After I have thus, so to speak, cleared the way for self-expression, I begin the preparation or coaching of rôles. My pupils must sing from the head and from the heart, not solely from the throat. The significance of each phase of the character portrayed is gone over until the student and I are in complete accord as to the interpretation. The stagecraft I teach is a flexible one. The singer I train takes on a part, loses his own identity and projects the personality he is singing to the audience. He is not bound down by routine gestures, and it makes no difference whether his entrance is from right or left. In all those things my pupils are adaptable to any *régisseur*. But their performances are such as to leave the impression of living, vital characters instead of musical automatons."

M. L. S.



(Photo by Bronia Wistreich, Vienna.)
FRITZ LEHMANN

Richmond Orchestra in Notable Events

Albert Spalding and Rosa Tentoni Heard as Soloists under Baton of Wheeler Beckett — Fickenscher Work Given Première—Programs for Juniors Stressed

RICHMOND, Va.—The orchestral season here is slowly drawing to a close. One more program remains to be given in the 1934 series. The fourth and fifth concerts brought impressive readings of Tschaikowsky's sixth symphony and Mendelssohn's Scottish symphony, in each of which Wheeler Beckett again displayed all his fine qualities of leadership.

Albert Spalding played magnificently the Lalo Symphonie Espagnole, clothing the work with fine phrasing, beautiful tone and superb technic. He was recalled many times.

Rosa Tentoni, the soprano soloist at the second of these concerts, disclosed great vocal equipment, a distinguished stage appearance and splendid art, singing the Aida Ritorna vincitor aria and the Un bel di from Madam Butterfly.

Mr. Beckett selected Mozart's overture to the Magic Flute and the Pleasure Dome of Kubla Khan by Charles T. Griffes, American composer to complete the fourth program.

An orchestral work by a Virginian, Dr. Arthur Fickenscher, of the University of Virginia, was heard under the composer's baton at the fifth concert on December 4. Out of the Gay Nineties is an interesting divertissement based on two old tunes, from which the composer has built a concert number of many entertaining qualities. It was cordially received and the composer was much applauded.

Wagner's Funeral March and Stravinsky's Firebird, followed by the 1812 Overture of Tschaikowsky, completed a program of marked interest.

JUNIOR CONCERTS A FEATURE

Several junior concerts conducted by Mr. Beckett have repeatedly filled the Mosque on Wednesday afternoons during the series.

These concerts have been educational to a high degree, Mr. Beckett discussing the various instruments and calling upon his soloists in each section of the orchestra for a demonstration of the instrument. An educated generation of concert patrons is being built up in a way that is extremely entertaining, and Mr. Beckett is disclosing qualities as a lecturer and commentator which enhance his fine musical equipment. Numerous compositions from the major concerts are given each afternoon and there is much to be said in praise of this feature of the current season's work.

Elaborate preparations are in the making for a presentation by the Musician's Club, with local singers and orchestra, of Johann Strauss' opera Die Fledermaus, to be given one performance on December 15 at the Thomas Jefferson School Auditorium. There is an able staff engaged in the artistic and musical details.

J. G. H.

Sevitzky Presenting Cavalleria Rusticana

Fabien Sevitzky will present his Young Musicians' Orchestra and his Vocal Ensemble, groups he has been working with since 1931, in a full operatic performance of Cavalleria Rusticana, preceded by a concert, at Jordan Hall, Boston, tonight (December 15). These groups have appeared in concert and gave an outdoor performance of the Mascagni work at the Arthur L. Hobson estate in Little Boar's Head, N. H., last July. The reception accorded them has been such that Mr. Sevitzky expects they will form, eventually, a permanent opera enterprise in Boston. About sixty-five voices and an orchestra of 100 will take part this evening.

Kathryn Meisle's Active Season

Kathryn Meisle, contralto of the Metropolitan Opera, opened her season with an appearance as Ortrud in Lohengrin with the St. Louis (Mo.) Opera Association. Miss Meisle has returned from a southern tour which included recitals in Rock Hill, S. C., Tallahasee, Fla., Charlotte, N. C., and as soloist with the Richmond (Va.) Symphony Orchestra. Before joining the Metropolitan in January the contralto will give a joint recital with Richard Crooks in Mrs. Lawrence Townsend's Morning Musicales in Washington, D. C., on December 17 and then go to Philadelphia for appearances as the Witch in Hänsel and Gretel on December 28, 29 and New Year's Day.

Boston Orchestra Premiers Malipiero Violin Concerto

Viola Mitchell Heard as Soloist under Baton of Richard Burgin—Hindemith's Mathis der Maler Has First Local Hearing—Kreisler and Moiseiwitsch Applauded —Concert of Old Music

BOSTON.—The Boston Symphony Orchestra was led at its concert December 7 and 8 by Richard Burgin, concertmaster of the organization, who has in past years regularly had charge of one pair of concerts. Filling in at odd times and on various occasions with other organizations as leader, Mr. Burgin's progress in the art of conducting has been steady and obviously discernible. Those who are familiar with his musical powers have been convinced that he has the talent and the powers of a gifted interpreter.

This was readily observable on the recent occasions, the program of which contained Hindemith's symphony, Mathis der Maler (new to Boston), Malipiero's violin concerto, with Viola Mitchell as soloist; and the Dvorak New World Symphony. Although the last-named work was a late substitution for the originally announced fifth symphony of Carl Nielsen, it was beautifully presented by Mr. Burgin and the orchestra. The orchestral sonority was a tribute to Burgin's sensitive ear as well as to the remarkable group of musicians whom Serge Koussevitzky has assembled and coördinated in more than ten years.

It was the opening work of Hindemith, however, which disclosed the brilliant interpretative powers of Burgin. The work is admittedly a difficult one to bring to revealing performance, yet in Burgin's hands it was clear as daylight. There was no muddiness of instrumental coloring, and the contrapuntal lines stood out in bold relief. The work itself, incidentally, was well received by the Boston public, which also applauded conductor and performers heartily.

VIOLA MITCHELL SCORES AS SOLOIST

Malipiero's concerto, which was receiving its first American performances, was disappointing to the present writer. The music is disagreeable without the compensation of strength. In the course of its three movements the only relief came after the ridiculous cadenza in the third movement.

Of more importance was the début of Miss Mitchell, although it was a pity she could not have played a work more suitable to displaying her talents. To the extent that it was possible to judge by this performance, she is apparently a musician of sincere convictions and strong intelligence, possessed of a fluent technic and an astonishingly accurate ear, which was submitted to difficult tests in the course of the concerto. She has the extra-musical advantage of being an exceedingly personable young lady. She was cordially received by the Boston audiences.

KREISLER IN SECOND RECITAL

The recital of Fritz Kreisler at Symphony Hall on December 2 was his second of the season in Boston. His program traversed the Franck sonata, Mendelssohn concerto, his own introduction and scherzo, a rondo by Schubert arranged by Friedberg, and four of Kreisler's smaller pieces. With Carl Lamson to furnish the musical accompaniments, Kreisler was in better vein than he has been in Boston for years. The audience, while it did not fill Symphony Hall, was large and enthusiastic.

MOISEIWITSCH RETURNS

On the afternoon of the preceding day Benno Moiseiwitsch had returned to Boston after an absence of half a dozen years to play before a large and demonstrative audience at Jordan Hall. His program consisted of Beethoven's Waldstein Sonata, Schumann's Kinderscenen and other pieces by Beethoven, Brahms and Chopin. The romantic style of Moiseiwitsch, which has won him many admirers in Boston, was especially suited, obviously, to this program.

MUSIC FOR OLD INSTRUMENTS

A program of rare music from the eighteenth century was given in Jordan Hall on December 5 by Putnam Aldrich, harpsichordist, and Alfred Zighera, playing the viola da gamba. The two were assisted in a trio sonata of Buxtehude by Gaston Dufresne, player of the double bass. Attracted by the unusual program, a musically distinguished audience applauded the performances of sonatas by Bach and Handel for harpsichord and viola da gamba, a sonata for the latter instrument alone by C. Fr. Abel, and Couperin's Chaconne for harpsichord.

OTHER MUSICAL EVENTS

Other events of the week may be briefly listed as follows: Program of Benjamin de Loache, baritone, Richard Moulton, pianist, and Leo Litwin, accompanist, at the Gardner Museum on December 2; concert by the F E R A Orchestra, led by Will Dodge, at the Museum of Fine Arts on the same day; a rare program of music by Bach, Handel, Corelli and Mozart given on the same day by the combined orchestras of Harvard and Wellesley at Wellesley College Chapel, with Malcolm H. Holmes conducting and G. Wallace Woodworth as organ soloist; an organ recital by William E. Zeuch at the First Church on the same day; a program of music by Brahms, Beethoven, John Burton, Leonardo Leo, Debussy and Chopin, given by Elizabeth Siedhoff, pianist, at the Longy School on December 4; and an unusual lecture, illustrated by rare records of music centuries old, and delivered by Dom Anselm Hughes of Nashdom Abbey, England, at Harvard on December 7. M. S.

Bori Sings in Opera and Concert on Pacific Coast

Lucrezia Bori is spending six weeks on the Pacific Coast fulfilling a number of song recital engagements in the Northwest and in California. Miss Bori is again appearing with the San Francisco Opera Association, singing this year for the first time on the coast in La Rondine and Mignon. Other operas in which she was heard were Traviata and two performances of Manon.

Hart House Quartet on Canadian Tour

The Hart House String Quartet recently reached Banff, Can., on their transcontinental concert tour, and are now fulfilling the engagements of their route returning East. On December 15 the ensemble will play the Franck quintet in Toronto with Harold Bauer as piano soloist.

Lea Luboshutz Heard in Mt. Vernon, Ia.

MT. VERNON, IA.—Lea Luboshutz, violinist gave a concert here on December 4. The audience was highly enthusiastic and the event was a success in every way. B.

Rodzinski Introduces Symphony by Shostakovitch in Cleveland Concert

Hubermann Performs Brahms Work Stirringly with Orchestra —Harold Samuel in Bach Recital—Four Programs by Monte Carlo Ballet Draw Sold-out Houses

CLEVELAND, O.—On the eve of his departure for the metropolis, where he conducted eight concerts of the New York Philharmonic-Symphony Orchestra, Artur Rodzinski acquainted his Cleveland audience with the symphony op. 10 from the pen of the much discussed young Russian Dmitri Shostakovitch. Undeniable talent and facility of orchestration made itself manifest upon first hearing, and notwithstanding the fact that leanings towards definite styles and schools were apparent, there was displayed enough vital originality to justify the expectations of an unusual score in his opera, Lady Macbeth of Mtsensk, soon to be heard in Cleveland. At any rate, the composer could not wish for a more enthusiastic interpreter of his output than Dr. Rodzinski.

The distinguished soloist at this pair of concerts was Bronislaw Hubermann, who played the Brahms concerto in a lofty and dignified style. Never have we heard the last movement so excitingly done. It was Brahms in his most daring mood of the Hungarian Puszta. Hubermann was ovationally recalled by his large and enthusiastic audience.

The associate conductor, Rudolph Ringwall, wielded the baton for the sixth pair of concerts and succeeded in presenting a program of outstanding interest, offering several novelties, such as Mozart's overture to his Abduction from the Seraglio, and an early Tschaikowsky fantasy based on Shakespeare's Tempest. This was music of eloquence and storming passion, happily realized by conductor and ensemble. Glazounoff's symphony No. 4 was given with *élan* and sparkling brilliance, and two other first time items—Georg Schumann's Dance of the Nymphs and Satyrs, and Elgar's concert overture Cockaigne—completed a highly enjoyable program.

HAROLD SAMUEL IN BACH PROGRAM

As part of the Bach Festival in commemoration of the master's 250th anniversary, the eminent Bach expert Harold Samuel, appeared at Baldwin Wallace Conservatory offering a delightful evening and showing the most lovable devotion to the music of the great Leipsic cantor. Samuel's extraordinary musical intelligence and astonishing pianistic equipment were a revelation to his high-brow capacity audience. They paid their respects in enthusiastic demands for encores and were graciously granted them in gems of little preludes and inventions.

The College Club presented Theodate Johnson in a morning recital at Hotel Statler. She had returned to her home town after several appearances in larger cities. Miss Johnson uses her pleasing and well trained voice to fine advantage. She is possessed of a keen dramatic sense and a voice of lyric quality. Her well chosen and interesting program included Bach, Handel, Brahms and Strauss, as well as Debussy and Puccini; Five Phrases from the Song of Solomon with percussion accompaniment by Virgil Thomson, and other English songs. With a charming stage presence as a valuable requisite, Miss Johnson is certain of winning acclaim in her career.

BALLET RUSSE WINS PLAUDITS

Four sold-out houses at Public Music Hall greeted the much heralded Ballet Russe in their exquisite stagings and performances. For the first time we saw Petrouchka and for the first time we were able to understand the music demonstrated *ad oculos* by this superb troupe of artists. Union Pacific caught our fancy in its vivid delineation of road building, while the Prince Igor dances were rousing and exciting and colorful in imagination. The ensemble, highly and expertly trained, delighted the eye, and the entire Cleveland Orchestra in the pit furnished a glamorous musical background.

The Singers Club, transferring its public appearances to Severance Hall for the first time this season, again gave evidence of its artistic development under the guidance of Beryl Rubinstein. Finely conceived and well shaded were the offerings at their first seasonal concert, when their program included works by Beethoven, Carissimi, Bantock, Saint-Saëns, Christmas carols and folk-songs. A highly enjoyable feature of the evening was the two-piano interlude of Arthur Loesser-Beryl Rubinstein. Rarely does one hear such perfectly attuned two-piano work, finely carved and deftly performed. The audience, clamoring for more, displayed an insatiable appetite for these rare morsels.

STRAUSS ANNIVERSARY MARKED

The Fortnightly Musical Club presented its second afternoon program of the season at Steinway Hall under the direction of Rose Widder, who arranged a program in commemoration of the seventieth anniversary of Richard Strauss. Eugene Bergen and Lionel Novak gave a fine performance of the violin and piano sonata, op. 18. Helen Boethelt Woodward was heard in a group of Strauss songs. William Newman performed the same composer's Burlesque, with orchestral parts played on a second piano by Seville Shagrin.

The second opera to be presented by the Cleveland Orchestra under the baton of Rodzinski is being rehearsed at present. Otello after an absence of many years, will return to the stage and be sung by the following cast: Desdemona, Rosa Tentoni; Emilia, Marie Simmelink Kraft; Iago, Richard Bonelli; Otello, Aroldo Lindi. Young Ohio singers have been cast in other rôles: Cassio, Roderigo, Lodovico, Montano and Araldo are to be sung by Albert Mahler, William Miller, Paul Flood, Donald Dickson and Frank Schwemler, respectively. R. H. W.

Detroit Orchestra and Opera in Tristan

(*Continued from page 5*)

to heights of tragic eloquence in their portrayals. Elsa Alsen made an impressive Isolde, giving a performance, both vocally and histrionically, that was magnificent in power and pathos. Chase Baromeo as King Marke sang with a voice of highly sympathetic quality, eloquently expressing the dignity of the king. Fred Patton as Kurvenal contributed an effective characterization. Others in the cast added much to the evening's enjoyment.

The chorus of fifty which appeared in the first act was well trained, and the *mise-en-scène* was refreshingly artistic. One cannot close this review without giving much credit to Thaddeus Wronski, production manager of the gigantic undertaking. To Gabrilowitsch, of course, who guided so ably this evening of great music, goes a lion's share of the acclaim for a glorious achievement.

BAUER APPLAUDED AS ORCHESTRA SOLOIST

The third concert of the Detroit Symphony Orchestra, conducted by Gabrilowitsch in Orchestra Hall on November 23, opened with two enthralling compositions by Handel. The first performance in this city of a suite from the Water Music in a modern orchestral version by Sir Hamilton Harty, was both spirited and charmingly melodious. The six movements were a glorious revelation of the composer's art. Next came the celebrated Largo, in which we again heard the first violinist of the orchestra to advantage. Schreker's Birthday of the Infanta heralded itself in truly modernistic style with much blaring of the brasses, and brought Georges Miquelle's incidental cello playing, always a thing of beauty to hear. The first part of the program concluded with Dubensky's fugue for violins and violas, played with the men standing. This proved a delightful novelty.

The second part of the concert was given over to Schumann's piano concerto, with Harold Bauer as soloist and Gabrilowitsch conducting. Between two such celebrities, the orchestra did magnificent work. Bauer lived up to his reputation as a master pianist, giving a performance marvelous in its eloquence, clarity and remarkable technical mastery. That the audience of 4,000 appreciated this outstanding interpretation by pianist and orchestra was testified by the numerous recalls at the close.

SUNDAY EVENING CONCERT

The eighth of the series of Sunday evening concerts by the Detroit Symphony Orchestra sponsored by Henry and Edsel Ford was given in Orchestra Hall on November 25, and broadcast as usual over a coast-to-coast network. This event was unusual in having Gabrilowitsch as piano soloist, with Victor Kolar conducting. In the second and third movements of the Schumann concerto, Mr. Gabrilowitsch showed that he also is a master performer of this work, playing with his usual display of musical finesse and mellow beauty of tone.

The orchestral numbers, suitable as radio musical fare, included Grieg's piquant Anitra's Dance, Chabrier's lilting España Rhapsody, and Lehar's Gold and Silver waltz. The chorus, which improves with each performance, sang Budde's Prayer of Thanksgiving, Annie Laurie, De Koven's Recessional and a vocal version of Beethoven's minuet.

Guy Maier Announces Children's Christmas Events

Two Christmas concerts for children will be presented by Guy Maier at the Barbizon-Plaza, New York, on December 27 and December 29. The concerts will be in the form of musical journeys and be illustrated with new colored stereopticon slides made from photographs personally taken by Mr. Maier while in Europe last summer.

The first of these concerts will be a Musical Journey to Austria and Bavaria, featuring music by Schubert and Mozart. Two slides depict incidents and places associated with the lives of these two composers. The Spanish program includes music by Chopin, Lecuona, Albeniz, Granados and Moszkowski. Particular emphasis is placed on the Majorca episode in the life of Chopin. At both these concerts thirteen-year-old Morton Sultan, a pupil of Mr. Maier, will be the assisting pianist, performing both solo numbers and two piano compositions with Mr. Maier.

Marcel Hubert Appears with Pons

Marcel Hubert, cellist, was assisting artist in concerts with Lily Pons at New Haven, Conn., on December 10; Boston, 12; and Springfield, Mass., 14.

Philadelphia Orchestra Plays Popular Program to Applause

Beveridge Webster Wins Success as Soloist in Tschaikowsky Concerto under Smallens' Baton—Second Event in Clarke Conservatory Series Heard—Norden Leads Brahms Chorus in Bach Christmas Oratorio

PHILADELPHIA.—The third Philadelphia Orchestra Sunday Popular Concert was given on December 2, with Alexander Smallens conducting and Beveridge Webster, pianist, as assisting artist.

Wagner's prelude to Die Meistersinger opened the program and was given a good reading. Schubert's Unfinished Symphony was splendidly performed.

Mr. Webster played the Tschaikowsky concerto No. 1 in B flat minor, with the orchestra, and repeated the success which he has had in New York. He shows a fine command of the keyboard, powerful tone, and yet great delicacy when needed. His technic was ample for all the exacting demands of this concerto, and his success with the audience was assured. His recalls were many.

The final orchestral offering was the Fire Bird suite by Stravinsky, a favorite with orchestral audiences. Mr. Smallens gave to it a brilliant interpretation, and the orchestra played with its usual skill.

MARGUERITE BARR MACCLAIN—EVSEI BELOUSSOFF

The second recital of the Clarke Conservatory Concert Series was presented in the Academy of Music Foyer, on December 3, by Marguerite Barr MacClain, contralto, and Evsei Beloussoff, cellist, with Robert Elmore, pianist, assisting.

Mrs. MacClain opened the program with three songs—Tu lo sai by Torelli (1650), Se tu m'ami by Pergolesi (1710), and Ah! rendimi by Rossi (1689). Of these, the second was particularly good.

A later group included Mur wer die sehnsucht kennt by Tschaikowsky, Schumann's Widmung, Hills and To a Messenger by La Forge. In the Tschaikowsky number Mrs. MacClain did some of her finest work, although all were well given. The Night-Morning by Strauss, with cello obbligato arranged by Mr. La Forge, was interesting and beautiful, and the final number, Panis Angelicus, by César Franck, with both piano and cello accompaniment, was skillfully done. Mrs. MacClain's rich, full contralto voice is a joy to hear, and all of her numbers were pleasing.

Mr. Beloussoff made his Philadelphia début at this concert and was warmly received. He exhibited a brilliant technic, excellent tone, and colorful interpretations. The sonata in G minor by Eccles (1670-1742) was splendidly done, as were also the Variations on a Rococo Theme by Tschaikowsky. He was recalled many times and responded with an encore, Andante from Orpheus by Gluck. Mr. Elmore provided artistic and sympathetic accompaniments for both artists.

BRAHMS CHORUS OF PHILADELPHIA

The Brahms Chorus of Philadelphia (N. Lindsay Norden, conductor) gave the first concert of its ninth season on December 6, in the First Presbyterian Church, assisted by an orchestra from the Philadelphia Orchestra; Roma E. Angel, pianist; Dr. Rollo F. Maitland organist, and the following soloists—Lo Rean Hodapp, soprano, and Ruth Stauber, contralto, from the Westminster Choir; Frank Oglesby, tenor; Louis Doelp, bass, and Minnie Sheffer, soprano.

The Christmas Oratorio of Bach was presented with the artistry which has come to be an expected feature from this Brahms Chorus. Mr. Oglesby, as the singer of the majority of the recitatives, was especially good due to his clear enunciation. Each of the other soloists pleased in the arias, but it was undoubtedly the chorals which made the deepest impression. These were given with beauty of tone, deeply religious atmosphere and good diction. Mr. Norden is to be congratulated upon the fine results he obtains with his chorus, and for presenting to Philadelphia these glorious choral works.

THE MELROSE SINGERS

The Melrose Singers, a sextet of young women including Helen Klein Bean, Ruth Storch Behre, Grace Floyd Gonsar, Elsie Marie Keichel, Eve May Roberts and Iva May Young, directed and accompanied by Eva Folsom Sully, gave their fourth annual concert on December 5 in the Auditorium of the Ethical Culture Society, before a large and enthusiastic audience.

The program was well arranged with numbers by the sextet, two trios, and solos by the individual members. Miss Young gave several amusing readings, and Miss Sully played a group of piano solos with skill and artistry. The sextet did fine work, and the different members gave pleasure with their solos. M. M. C.

New Opera Association Launched in Milwaukee

Cavalleria Rusticana Presented by Resident Singers—Frederick Jagel, Sylvia Lent and Chicago Symphony Orchestra among Appreciated Visitors

MILWAUKEE, Wis.—This town is assuredly determined to make the present season count for an old time success, and if December proves as interesting and its recitals as well attended as November's, music definitely will have pulled out of the depression period.

The closing half of November witnessed the launching of a new amateur opera group that is most promising, the Wisconsin Opera Association. The opening production of the season was Cavalleria Rusticana in the auditorium of the Milwaukee University school.

The opera was given under the direction of Laurence Waite before a capacity audience and repeated again the next night. Organized to provide worthy novices in singing, dancing and instruments an opportunity to acquire professional experience and training, the company offered an initial performance of surprising ease, finish, musical competence and confidence. The chorus and orchestra were directed by Gola Coffelt and matched the precision and zest of the principals and the dancers. The work of this group is intended to complete that of the International House unit, which produces light opera, and remarkably well.

A striking performance was given in the Mascagni opera by Helen Grzeszkiewicz, soprano, as Santuzza. An out of the ordinary contralto voice was disclosed by Genevieve Wylie, and Richard Schreiber's baritone was also a thrilling discovery. Another surprise was the contralto of Jeanette Markie and the production had a rather remarkable tenor in Wilburne Arone, the undertaking proving to the highest degree a success not only in the talent brought out but as a dramatic entertainment of genuine illusion.

Gretchen-Berndt Schmaal made a hit in modern ballet dances, some of them decidedly original and all done with complete technical command.

JAGEL AND LENT DELIGHT IN RECITALS

Frederick Jagel won a superb success in a recital under the auspices of the Civic Concert Association at the Auditorium; not only in operatic selections but in art songs and American ballads, the singer proved a thorough musician and a tenor with the emotional flair and tonal brilliance that made hearers proud he is an American.

Sylvia Lent, violinist, in the Arion Series also won a marked success, at Pabst Theatre, where two weeks previously the Don Cossacks occasioned a tumult of thrills and ovations.

Dr. Frederick Stock in his Chicago Symphony Orchestra program of November 20, included a transcription of his own—Bach's Fantasy and Fugue in G minor. In spite of storm and rain, a packed house was present—a leak in the roof brought a stream of water on the stage and a bucket was placed near the stand of the conductor to catch it, but Dr. Stock kicked it aside with an amusing remark and proceeded to a brilliant unfolding of Bach. Works by Georg and Robert Schumann, Dohnányi, Brahms, Paganini and Grieg completed the evening.

Albert Rapaport, tenor, returned to the city in a program at Temple Emanu-El on December 3, and again revealed his uncommon ability to characterize especially Russian folk-song. The works were principally Jewish melodies, songs of the synagogue and of Palestine.

MUSICAL POLICEMEN

An amateur group which combined unusual entertainment ability and sound musicianship was the Police Band, who offered as a feature the Marquette University Chorus, directed by Alfred Hiles Bergen, and filled the big City Auditorium with listeners. Frederick Brunkhorst directed the band in an attractive program. Among the soloists was Jane Laubenheimer, soprano, daughter of the Milwaukee police chief, and she won a great and well merited success. Annette Wilkins, contralto, and John N. Tufts, tenor, disclosed ability of a high order, and the chorus scored a noteworthy success in polished and well balanced interpretations of several classics.

Amateur musicians won their way to the admiration and hearts of their hearers also at the Athenaeum concert given by Jean Norris, violinist, and Dan Meurer, baritone, in the young artists recitals being sponsored by the new society of Musical Arts. Miss Norris played a trying program of standard works and marked her talent genuine and her musicianship truly able; her tone is exceedingly warm and expressive, and her readings were admirable. Mr. Meurer, who has become well known here through appearances in local light opera, was liked for his agreeable effects in popular works of some musical worth to which he gave definite character. J. E. McC.

EMY — LOU

BIEDENHARN

American Contralto

"Voice of unusually warm timbre and dark coloring . . . Rich and moving voice."

Available for CONCERTS, RECITALS and ORATORIOS

Exclusive Management: ANNIE FRIEDBERG, Fisk Building New York

Clarence Dickinson Plays Works in Paterson, N. J.

PATERSON, N. J.—Clarence Dickinson gave an address on Worship and Music, and played a recital of his own compositions at the Broadway Baptist Church on Thanksgiving Day. His original organ numbers included Meditation, Romance, Revery, Berceuse, and three movements from the Storm King Symphony. The choir of the church sang six of his choral numbers, and Isabel Herziger played his Canzone for violin. P.

Sittig Trio to Broadcast

The Sittig Trio (Margaret Sittig, violin; Edgar H. Sittig, cello; Frederick V. Sittig, piano), which recently opened the concert course at Masonic Hall in Plainfield, N. J., will play over Station WOR on December 16. At this broadcast the Sittigs will present J. Barriere's sonata in D minor, and Beethoven's trio in E flat, Op. 1, in honor of the composer's birthday. On November 20 Miss Sittig gave a violin recital at Abbot Academy, Andover, Mass., with Kate Friskin at the piano.

Ricci Recital Acclaimed in New Orleans

Louisiana Opera Forces Announce Production of Novelty—Club Musicales Given

NEW ORLEANS, LA.—The boy violinist, Ruggiero Ricci, was the first of a lengthy series of attractions to take the stage and officially open the New Orleans winter music season. A brilliant capacity membership of the Philharmonic Society gathered to hear this youth, the precocity of whose technical skill has been carefully schooled and developed far beyond his fourteen years. The New Orleans public paid tribute to the boy who had laid the carefree days of his childhood upon the sacrificial altar of the Goddess of Music, though at times the diminutive Ruggiero dimmed as the numbers of his mature and virtuoso program took shape under his capable bowing—the Mozart concerto in D, Slavonic Dance No. 2 (Dvorak-Kreisler), Caprice (Paganini-Kreisler) and Russian Airs, by Wieniawski.

The second of the series of Philharmonic concerts, by Grete Stueckgold, soprano, was indefinitely postponed shortly before the scheduled time, due to illness of the singer. The coming week will bring the Vienna Boys' Choir and John Charles Thomas.

PUCCINI OPERA TO BE PRESENTED

Le Petit Theatre du Vieux Carré continues its new policy to incorporate one lyric drama in its seasonal program. The current production presents the one-act opera, Il Tabarro by Puccini, and Wolf-Ferrari's The Secret of Suzanne. Leading rôles in the former are taken by Miriam Kernan Dykers, as Giorgetta; Harold Werner, as Michele, the Skipper; Maynard Klein, Luigi; and Mildred Butz's interpretation of the Song Peddler merits for her a place among the leads. Suzanne in the second opera was sung by Valeria Postnikova, and Gonnie Owen, Jr., played Gil. The performance was directed by Harold M. Levy, with settings and costumes by Ethel Crumb Brett.

Monthly activities of the N. O. Music Club sustain interest among the members. The second of the discussions on American music, devoted to Early Nineteenth Song and Ballad Composers, was led by Leland de Gravelle, with Virginia Schmidt, soprano, and G. C. Cooksey, baritone, assisting artists. Spanish and Spanish-Type Music comprised the monthly recital.

The program was contributed by Inez Becknell and Edith Boudreaux, pianists, Rosetta Weil, violinist, and Dorothy Broach, soprano, Clara del Marmol and Ferdinand Dunkley, accompanists.

The organization of a Southeastern Louisiana chapter of the National Piano Teachers' Guild was recently completed here, with a charter enrollment of twenty-five members, it was announced by Ira Allison, founder and director-general. This chapter will sponsor the Southeastern Louisiana unit of the 1935 national piano playing tournament, in New Orleans. O. M. L.

Bach's Christmas Oratorio to Have Stage Presentation

Bach's Christmas Oratorio with pantomime will be presented at midnight on Christmas Eve by Delos Chappell at the 44th Street Theatre, New York, for the benefit of the Citizens Family Welfare Committee and the Henry Street Visiting Nurse Service. The orchestra is to be made up of members of the New York Philharmonic, conducted by Macklin Morrow. Soloists include Jeannette Vreeland, Rose Bampton and Frederick Jagel. The play will be done in pantomime, and directed by Doris Humphrey, with Lillian Gish as the Virgin. The score has been reduced to an hour in length, comprising nineteen numbers (arias and choruses), designed to cover the period from the Annunciation to the Departure of the Three Magi.

A committee headed by Mrs. Myron C. Taylor will sponsor the performance. The patronesses for this benefit are: Mrs. Myron C. Taylor, Mrs. James Roosevelt, Lillian D. Wald, Princess Henry of Reuss, Mrs. Grover C. Loening, Mrs. Artemus L. Gates, Mrs. George F. Baker, Mrs. Cornelius Vanderbilt, Mrs. William Francis Gibbs, Mrs. Oliver B. James and Mrs. George B. Saint George.

LOUIS PERSINGER

JUILLIARD GRADUATE SCHOOL New York

Reserved for

MIECZYSLAW MÜNZ

Polish Pianist

NOW TOURING EUROPE

Management: HAENSEL & JONES, 113 West 57th Street, New York

Division: **Columbia Concerts Corporation of Columbia Broadcasting System**

Chicago Opera Forces Give Bill of Ballet Novelties

Premières of Works by Jacques Ibert and Aaron Copland Are Feature of Program Including Ravel's Bolero and La Guiablesse by William Grant Still—Mason, Bentonelli and Frigerio Score in Butterfly—Hilda Burke Wins Laurels as Aida, with Jagel as Radames—Martha Added to Repertoire

CHICAGO.—A special all-ballet program on November 30 attracted a vast audience to the Civic Opera House when Ruth Page, *première danseuse* and ballet director of the Chicago Grand Opera Company, and her associates were seen in four numbers. Of the four works given two were novelties here—Hear Ye! Hear Ye! and Gold Standard. The story of the dance-drama of the first named was written by Miss Page and Nicolas Remisoff and the music is by Aaron Copland. It is clever choreography and the ultra-modern music matched the story skillfully. Remisoff's unusual costumes and settings, which made the characters appear like puppets, were startling, to say the least. The piquant score of Gold Standard is by Jacques Ibert, French modernist. The orchestra played the new music with gusto, skill and enthusiasm under the master hand of Rudolph Ganz at the conductor's desk. His magnetism was contagious and both orchestra and ballet performed as though inspired.

Ravel's Bolero and La Guiablesse (music by William Grant Still) have both been shown to ballet-lovers here by Ruth Page and the Negro ballet. Miss Page danced the leads in all the works except La Guiablesse. She is a more excellent ballet mistress than a *première danseuse*.

MADAM BUTTERFLY, DECEMBER 1 (MATINEE)

An admirable performance of Puccini's Madam Butterfly was given with a cast headed by Edith Mason and whose protagonists included Ada Paggi, Giuseppe Bentonelli and Claudio Frigerio. Cio-Cio-San is not a new rôle for Miss Mason, who has sung it innumerable times, but she continues to improve her conception of it, until today hers is one of the most sympathetic, lovable Madam Butterflies on the operatic stage. Her singing of it is perfection itself and the One Fine Day aria was ovationally received. With Ada Paggi, Suzuki had an able interpreter both as to singing and acting. As Pinkerton, Bentonelli made a hit all his own. He voiced the part exquisitely and acted with ease and conviction. Frigerio's Sharpless was a fine piece of acting and singing, and the smaller rôles were capably played by Oliviero, Cavadore, Belarsky and Engelman. Janet Fairbank, who made her début with the company as Kate Pinkerton, was at home on the stage and sang her new lines well. Gennaro Papi's reading of the score was a major factor in the success of the performance.

AIDA, DECEMBER 1 (EVENING)

We note with pleasure and satisfaction that the largest audiences of the present season at the Civic Opera House have been those that witnessed the appearances of American singers in leading rôles, and that probably Butterfly and Aida will top the receipts of all performances, as practically every available seat was occupied for these offerings.

Hilda Burke won added laurels as Aida. This young American singer is one of the trump cards in Paul Longone's hand, but he does not deal her enough to satisfy her innumerable admirers. The operatic stage of today is different. We naturally like good singers, first of all, but we also demand actors and actresses and it is necessary also to have a pleasing stage presence. All those demands are well met by Hilda Burke. She is good-looking, slim, histrionically fine and has a rare voice. Her success was as big as it was deserved and after the sad failure of three dramatic sopranos, it was at last pleasant to hear one who satisfies our critical audience.

Frederick Jagel was the Radames and he, too, deserves only words of praise. Eleanor LaMance was once again a voluptuous and good-voiced Amneris. Teodor Lovich and Guido Guidi did well as the King of Egypt and the high priest, Ramfis, respectively. This being a repetition, we did not hear Morelli, who was again the Amonasro.

The performance was directed by Henry Weber, loaned by the Chicago Tribune radio station WGN, of which he is the music director. Weber's musicianship is always apparent. He knows the voice and never permits the orchestra to submerge the singers. Because of this and many other things, we are made happy whenever he is at the conductor's desk.

SALOME, DECEMBER 3

Maria Jeritza made her farewell appearance in the leading part of Strauss' Salome, which had its second performance with practically the same cast heard previously.

MARTHA, DECEMBER 4

Flotow's ever popular Martha gave opportunity to hear Edith Mason in one of her best rôles. She completely stopped the show after her singing of The Last Rose of Summer. The balance of the cast was very good, but Mason's standard was too high for any of her colleagues. This is unfortunate, as it made the other singers appear amateurish.

This year Miss Mason is at the acme of her career. She has arrived at the top and today occupies a unique position. We bow in admiration of one of the luminaries of the present era and thank her for the pleasure she gives us at every performance.

As Lionel, Giuseppe Bentonelli gave complete satisfaction, vocally speaking. His lovely, well guided voice was projected excellently. Handsome, well costumed, Bentonelli has the attributes necessary to reach Parnassus, but his acting is, to say the least, conventional and commonplace. Lessons in *mise-en-scène* should make Bentonelli not only a matinee idol but a box-office attraction.

May Barron made her début as Nancy. Very good to look upon, she also has a good voice and made a satisfactory first appearance. Joseph Royer looked well as Plunkett but sadly missed the note of comedy.

Papi directed a performance entirely to his credit, and after the prelude before the second scene of the first act the public acclaimed him. Papi, whose dislike for bowing to audiences is well known, was compelled to acknowledge the plaudits of the public time after time and as the audience would not allow the performance to proceed, he finally motioned for his men to stand up. This, by the way, is an extraordinary occurrence in our opera house, but the men well deserved the ovation.

CARMEN, DECEMBER 5

The only change of cast for Carmen when it was repeated on December 5 was the rôle of Micaela, in which Leola Turner, a Chicago soprano, made her operatic début. She was successful in that she sang the Micaela aria with beauty of tone and musical intelligence and acted with ease. The public fêted her.

IMPORTANT DÉBUTS SCHEDULED AT OPERA

Lotte Lehmann was scheduled to make her début with the Chicago Opera at the first performance of Tannhäuser on December 8 at the matinee. In the evening of the same day Jean Tennyson was to sing Mimi in La Boheme for the first time here. Hope Hampton was to make her début in the title rôle of Manon on December 10. Those three performances will be reviewed at length in the next issue, but it may be said already that the talk of the city, at least in our musical circles, has been centered around these three women and if the interest of the public is as keen, three big houses should be recorded at the Civic Opera House at those performances. We might also mention that Paul Althouse is coming to sing the title rôle in Tannhäuser, and that Mario Chamlee will make his reëntry as Rodolfo in La Boheme and will be the Des Grieux to Hope Hampton's Manon.

EMANUEL FEUERMANN IS ORCHESTRA'S SOLOIST

The Chicago Symphony Orchestra concerts of December 6 and 7 introduced a new European artist to orchestra patrons in the Austrian cellist, Emanuel Feuermann. For his Chicago début the cellist played the Lalo D minor concerto, revealing himself an artist of the first order. His interpretation was clean-cut and his success attested the pleasure he gave his audience. Feuermann's tone is warm; he plays in a straightforward manner, never resorting to cheap tricks, and his début here was a happy omen for his next appearance with the orchestra at the Tuesday concert of next week.

The purely symphonic numbers were the overture to Donna Diana by von Reznicek, the Sibelius symphony in A minor and Stravinsky's symphony No. 1 in E flat major, which had on this occasion its first performance in Chicago. Stravinsky was a young man when he wrote his first symphony and one would scarcely believe that it is from the pen of the same composer as Petrouschka, The Fire Bird and other modern compositions which have placed the name of Stravinsky so high among the foremost contemporary writers. The symphony is good, but its idiom gives no indication of the Stravinsky of today. It seems that in his youth the distinguished Russian, who has made his home in France, was more or less a sentimentalist and the saccharine music of his first symphony, though pleasing to the ear, denotes a composer whose muse is more melodic than cacophonic and who has a tendency of imitating Massenet in his writings. The orchestra played all the numbers with *brio*. Even the Sibelius symphony, so characteristic of Finland, was played with fervor by Stock and his men.

RICHARD CZERWONKY IN VIOLIN CONCERT

A large audience was enthusiastic in its approval of Richard Czerwonky's playing of a violin program at Kimball Hall on December 7. The violinist has a host of admirers here who welcome every opportunity to hear him in recital. Czerwonky played with his customary fine art the Spohr concerto No. 8, his own concerto in D major, a group by the American composers McMillan, Leach, Grasse and Saenger, and numbers by Tschaikowsky, Hubay and Sarasate. The recital was under the management of Loro Gooch.

ELEANOR STEELE AND HALL CLOVIS RECITAL

One of the musical events of the present season was furnished by Eleanor Steele, soprano, and Hall Clovis, tenor, who appeared in a duet recital at the Studebaker Theatre on December 2. The affair was pronounced unique as well as interesting by musicians and laymen. Miss Steele and Mr. Clovis had arranged a program completely devoid of operatic arias and, ranging from the old classics to the moderns, its scope was entertaining as well as illuminating. Further, both singers have agreeable voices, their delivery is clear, likewise their enunciation of text, and their phrasing is excellent. The audience was lavish in its approval. Bertha Ott managed the recital.

EDWARD COLLINS AND KATHRYN WITWER

Kathryn Witwer and Edward Collins were heard in a joint recital at Kimball Hall, under the auspices of Gamma chapter of Sigma Alpha Iota, on December 2. Miss Witwer, formerly with the Chicago Opera, is among the best of Chicago's sopranos. She had prepared an interesting program, which she delivered remarkably well. Not only is her voice of beautiful quality, but it is used with consummate artistry. Her interpretations are correct, she knows how to phrase, and since last heard in opera has made strides in her art. The voice is rounded and more voluminous. Her success was incontestable and well earned.

Mr. Collins, who appeared in the dual capacity of pianist and composer, always gives satisfaction, and in his last group, which consisted of his own Valse Limpide, Valse Pensive, Tango and Passacaglia, proved anew that he is as fine a composer as a pianist. This means much, as Mr. Collins ranks among the best pianists of the day, since he has reached the pinnacle of his career.

MARTINI AT AUDITORIUM THEATRE

The second program of the Monday Night Music Series under the direction of Grace Denton brought to the Auditorium a large audience desirous to hear the radio idol Nino Martini, and Rosalind Kaplan, pianist, recently returned here after a tour of European countries.

Martini's first Chicago appearance was made under the best auspices and the young tenor of the Metropolitan Opera made a big hit with his public. His songs were well chosen and delivered with marked ability. His audience compelled the singer to add many numbers to his program and if it had had its way, most of the printed selections would have been repeated. Much in Martini's singing deserved this ovational applause. We have only congratulations for the young tenor. Miguel Sandoval supplied excellent accompaniments.

Miss Kaplan, well remembered here for her many appearances as a child pianist, has returned to her native land fully equipped as a first-class recitalist. She can be classified as a brilliant pianist with a clean-cut and sure technic. Some of her interpretations could be criticized, although she played with a lovely tone. We also noticed a lapse of memory in one of her numbers.

MUSICIANS CLUB OF WOMEN PROGRAM

The Musicans' Club's concert at Curtiss Hall on December 3 was given by Mary Jones, Catherine Boettcher-Owen, Janet Fairbank, Caroline Solfronk, Lillian Poenisch, Marion Lychenheim, Anna Burmeister and Mae Doelling Schmidt. Miss Fairbank sang with refinement of style Poulenc's Air Chantes, a group of charming musical gems. Mrs. Schmidt's commanding performance of the Schubert-Godowsky Haiden Roselein, Haydn's C major fantasia, the Chopin étude, No. 7, op. 25, and the Schulz-Evler Octava Etude brought the program to a brilliant close and aroused unstinted applause.

GANZ LECTURES FOR CHICAGO WOMAN'S AID

Following the success of the lecture series which Rudolph Ganz gave last season for the Chicago Woman's Aid, he has been engaged for another series of six monthly lectures. The second of these was given on November 19. In his lectures Ganz represents the great eras in music. The first, entitled Music Up to the Year 1000, was given in October. This was followed by the lecture, Secular and Sacred Music. The De-

(*Continued on page* 13)

MAE DOELLING SCHMIDT

appeared as soloist with the Chicago Symphony Orchestra on November 29 and 30, giving the first performance in America of the Max Trapp piano concerto in D major. This was the Chicago pianist's first appearance with this orchestra, although she has played many times under Walter Damrosch, and with the Woman's Symphony Orchestra of Chicago and the Milwaukee Philharmonic.

Fine Outstanding Violins

by Stradivari, Joseph Guarnerius del Jesu, Peter Guarnerius, Montagnana, Gobetti. I am prepared to offer notable specimens of these, and also lesser masters.

¶ I AM PLEASED TO ANNOUNCE THAT I HAVE ONE OF THE FINEST COLLECTIONS OF OLD MASTER BOWS IN AMERICA.

NATHAN E. POSNER
Collector & Dealer in Rare Violins & Bows
1016 East 9th Street, Brooklyn, N. Y.
Cable Address:—"STRADIVARI, NEW YORK."

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

Buy From Your Local Dealer

Los Angeles Pro-Music Series Begun with Attractive Event

Paul Wittgenstein Appears in Chamber Music Concert Including Korngold Novelty—Schönberg Accepts Chair of Composition at University of Southern California—Klemperer Conducts Hindemith Music

LOS ANGELES.—Local chapter members and friends of Pro-Musica crowded the Biltmore Hotel music room for the first of four programs sponsored by this organization when Paul Wittgenstein, Viennese one-armed pianist, appeared here. Altogether an interesting program has been worked out by the local board under the presidency of Gertrude Ross.

Next month's concert will be devoted to works of Arnold Schönberg, who has made his home here for an indefinite length of time. The German modernist has accepted a number of private pupils for individual and class work and has signed a contract for summer master classes at the School of Music of the University of Southern California. This has been made possible by offering him the Carolyn Alchin Chair of Composition, which is assured by an endowment. The March program of Los Angeles Pro-Musica will feature Alexander Tcherepnine. The April concert is to introduce new works by American composers.

Officers in charge of the new Pro-Musica season are Mrs. J. J. Carter, president emeritus; Gertrude Ross, president; Mrs. Philip Zobelein, vice president; Mrs. Leiland Atherton Irish, vice president; Mrs. H. A. Everett, vice president; Mrs. Harry Rea Callender, vice president; Mrs. Bernard Brown, vice president; Mary V. Holloway, secretary-treasurer; and Elsa Schroeder, auditor. This group is assisted by the following directors who form a technical advisory board: Mrs. Ralph Bellamy, Louis W. Curtis, Dr. John F. B. Carruthers, Margaret Coleman, Louis Danz, Abby De Avirett, John De Keyser, Dr. Rene Engel, Roy Harris, Mrs. W. F. Howard, Julia Howell, Philip Kahgan, Dr. Richard Lert, Mrs. Hoyt Mitchell, Alfred Mirovitch, Calista Rogers, Mrs. E. Robert Schmitz, Charles A. Thomasset and Isabel E. Wilson.

WITTGENSTEIN IMPRESSES

Besides playing Bach's Chromatic Fantasy and the Chaconne (the latter in the setting of Brahms), Wittgenstein gave a superb reading of the extremely difficult piano part in the Korngold suite, in which he had notable collaboration by Sylvain Noack and Jack Pepper, violinists, and Frank Luschen, cellist.

If Wittgenstein's playing of the Bach was remarkable, his delivery of the Korngold opus was still more superb in musicality and digital skill. Although the composition was written especially for him, it seems to have been done almost with the wish to make the one-handed player do what a good many pianists cannot do when in full possession of two hands. Musically, from a viewpoint of phrasing, dealing clearly with melodic and harmonic counterpoint, while enunciating exacting rhythms in an accurate manner, Wittgenstein gave an astonishing performance and one which did justice also to the intellectual sophistication as well as to the often touchingly simple lyricism of this modern score. Inasmuch as rehearsal time was limited, all the more credit must go to Concertmaster Noack and his two string players.

ORCHESTRAL SEASON PROSPERS

Continued attendance success and enthusiasm are crowning the Los Angeles Philharmonic Orchestra concerts under Otto Klemperer. The second symphony pair brought him ovations when he played the piano part in the first Brandenburg Concerto, in which the orchestra was reduced to chamber music size and displayed due brilliance and style.

Klemperer's principal accomplishment, however, occurred in the Pacific Coast première of the Hindemith symphony, Mathis the Painter, played magnificently and stirring listeners to an unusual degree of appreciation. Many requests have already been voiced for a repetition of this work in which medieval mysticism and modernism are blended on a basis of complex primitivism. A grandiose and again movingly simple interpretation of the fourth Brahms symphony surmounted the program.

Signal success accompanied also the double engagement of Serge Rachmaninoff, pianist, who appeared twice here under the Behymer management.

Pietro Cimini has returned from San Francisco, where he has been conducting a good share of the Civic Opera season.

Lillian Steuber, pianist, is home from Mexico City, where she appeared under the auspices of the Government Department of Arts and Education.

Three ballets, Bolero, Voodoo and Lament, were produced by Lester Horton at the Philharmonic Auditorium with marked success, Ed Perkins attending to managerial affairs of the Horton presentations as he has done in the past.

Gladys Swarthout has been engaged by Paramount Studios for several musical films, the first one being entitled Rose of the Rancho, the David Belasco play. Owing to concert and radio engagements, Miss Swarthout will not arrive here until May.

Paramount announces also the advent of Jan Kiepura, Polish tenor, known for his opera film, Be Mine Tonight. B. D. U.

Music in Chicago

(*Continued from page 12*)

cember lecture takes up the Birth of Opera and Instrumental Music, and the last three cover the classic era, the romantic period and modern music.

RAPOPORT TO PLAY FOR FRIENDS OF SOVIET RUSSIA

Anatol Rapoport, pianist, who recently made his Chicago début in recital after returning from abroad, will be heard in joint recital with Mischa Mischakoff, under the auspices of the Friends of Soviet Russia, at Orchestra Hall on January 25.

CHICAGO MUSICAL COLLEGE APPOINTS NEW MUSIC EDUCATION HEAD

Mary Strawn Vernon, widely known educator in the field of public school music, has been added to the faculty of the Chicago Musical College. Mrs. Vernon has gained recognition not only as a teacher and organizer but as a composer as well. Her works for school music have found wide and successful use. Other teachers in the department are: Rose Lutiger Gannon, Gustav Dunkelberger, Max Fischel, Edmund Newmeyer, Laura Drake Harris, Christian Lyngby and Antonio Ciccone.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Dorothy Crost and Berenice Jacobson, duo-pianists, presented a program before the Twentieth Century Club of Park Ridge recently. Miss Crost and Miss Jacobson also played for the Council of Jewish Woman's Juniors at the November meeting in the Standard Club.

Arnold Edmonds, baritone, artist-pupil of Victor Chesnais, gave a recital at the Louisville Women's Club of Louisville, Ky., on November 21.

Mabel Lewis Howatt presented Mildred Fermier Noland in a dramatic recital at the Little Theatre on November 23. A trio consisting of Edward Wencel, violinist, Robert Smith, cellist, and Owen Haynes, pianist, assisted.

On November 24 all the students of the dormitory were guests of the Chicago Musical College at the performance of Midsummer Night's Dream in the Auditorium.

AMERICAN CONSERVATORY NOTES

Roberta Dyer, contralto, student of Karleton Hackett, and Alice Landgraf, pianist, pupil of Edward Collins, were heard in a joint recital on December 12 at the Jefferson Park Field House.

Blanche Frye, soprano, Mildred Fleet, contralto, and Theophil Voeks, tenor, gave a program of duets and trios at the Woman's Club of Palatine, Ill., on December 4.

Nondas Rudig, student of the conservatory, appeared in a piano recital on November 27 at the Third Presbyterian Church of Ft. Wayne, Ind.

Members of the Sigma Alpha Phi, Beta chapter, were presented in a musical program at the Drake Hotel on November 25.

Leo Heim, pianist, pupil of Allen Spencer, was the featured soloist in a musical program given at the Starrett School for Girls on December 4.

Esther Goodwin sang the contralto solos in the Messiah with the Englewood Choral Club at the Fenger High School on December 13.

John McMahill, Jr., presented the members of his drama class in three one-act plays at the Studio Theatre on December 4.

RENÉ DEVRIES.

Minneapolis Symphony Orchestra in Tonal Journeys to Other Lands

Moiseiwitsch Applauded as Soloist under Baton of Ormandy—Balakireff's Russia Given American Première—Slavic and Viennese Lists Are Feature

MINNEAPOLIS, Minn.—The sixth concert of the Minneapolis Symphony Orchestra, on November 23, brought Benno Moiseiwitsch, pianist and an unusual performance of Till Eulenspiegel of Strauss. The soloist was heard in the Rachmaninoff concerto No. 3. He stylized it with an exceedingly crisp tone, penetrating rather than sonorous, and his conception was one of vitality rather than breadth. He was highly appreciated by the audience, and added several piano solos to the program.

These symphony concerts have revealed that Eugene Ormandy is striving to realize definite types of rather objective beauty, but Till Eulenspiegel was a convincing demonstration of the dramatic possibilties of the organization. The whimsical story was recounted with surpassing cleverness, with amazing boldness—quite the highest point Ormandy and his men have reached in this direction. Russia, a symphonic poem by Balakireff, a first performance in America, is hardly worth removing from the dusty shelf. The Queen Mab scherzo from Romeo and Juliet by Berlioz was admirable, as were three dances from Falla's The Three Cornered Hat. The orchestral part of the concerto was a model of alertness; the soloist was aided to the utmost.

RUSSIAN MUSIC PRESENTED

The second Sunday concert of the Minneapolis Symphony Orchestra, on November 25, was Russia's turn in the series of Musical Travelogues. Glinka, Tschaikowsky, Glière and Rubinstein were the composers represented. The major work was symphony No. 4 of Tschaikowsky, which was given with due regard for its gloom although Ormandy grasped every opportunity to make the score glitter and thus keep a healthy balance. His Tschaikowsky is at all times interesting. The piece with the most popular appeal, Kamenoi Ostrow by Rubinstein, met with special favor from the audience. However, the entire program was persistently applauded. At every concert, Ormandy evinces a generous attitude towards the orchestral members who play incidental solos, by insisting upon a standing recognition of the applause.

A VISIT TO VIENNA

The third Sunday concert of the orchestra, December 2, made a journey to Vienna, and that meant Strauss, Johann and Josef. Ormandy is a master with dances, but even with a master the waltz has rather definite limitations. There were three numbers of the Strauss family which were played for the first time in America. They added nothing to orchestral literature, nor to one's musical view of Vienna. There may be reasons other than audible ones why America has not heard them, but the audible ones are cogent enough. A first time in America performance of Spielerei by Carl Stix revealed a tricky pizzicato number with virtuoso possibilities which the orchestra did not quite reach. Even Ormandy's magic cannot dispel the monotony of alternate waltzes and polkas; there is never a lift to the symphonic plane. The entire program was technically fine, and all that a dance can be made to do, Ormandy accomplished. E. G. K.

El Paso Orchestra in Seasonal Opening

Initial Program Played to Capacity Audience under Direction of H. Arthur Brown

EL PASO, TEX.—The El Paso Symphony Orchestra gave its initial performance for the 1934-1935 season at Scottish Rite Cathedral before a capacity audience on November 26. Much praise is due L. A. Denicoly, assistant conductor, in preparing the group for the final week's rehearsal conducted by H. Arthur Brown, who flys to El Paso from Louisville, Ky., where he also conducts the Louisville Symphony Orchestra, returning by plane the same night to continue his musical activities in Louisville. This concert was dedicated to the memory of Earl McCoy, who served as assistant conductor for several seasons.

The orchestra was at its best in a short, satisfying program, with fifteen musicians added to the well trained group for the presentation of the first number, Scheherazade by Rimsky-Korsakoff. The solo part played by Richard Davis, concertmaster, showed splendid artistry.

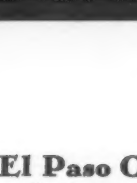
JOLAS IS SOLOIST

The second number, concerto in A minor for piano and orchestra by Robert Schumann, with Jacques Jolas, guest artist, had a performance of finesse. Mr. Jolas is dean of music at the University of Louisville.

The overture, Die Fledermaus by Johann Strauss, under Mr. Brown's direction, was interpreted superbly. For encores the orchestra played Bolero by Ravel, and Jacques Jolas offered Debussy's The Wine Gate, Liszt's Campanella and Chopin's Nocturne.

The orchestra (Dorrance D. Roderick, president, and Mrs. Hugh Shannon, business manager) is offering four performances with prominent soloists this season. F. W.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD


TIBBETT

SCHIPA

RETHBERG

MENUHIN

MARTINI

FRANTZ

GLADE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

MAX ALTGLASS
TENOR METROPOLITAN OPERA CO.

ONLY TEACHER of MARIA MÜLLER
AND OTHER EUROPEAN CELEBRITIES
415 Central Park W., N. Y. Academy 2-6601

NEW YORK CONCERTS

DECEMBER 3

Raya Garbousova A native of Tiflis, Georgia (Russia), Raya Garbousova was born there twenty-four years ago, studied at the local conservatory—where her father was a teacher—and later became a pupil of Pablo Casals.

Preceded by a European reputation as a concert player of outstanding talents, Miss Garbousova made her American début (Town Hall) at a Monday evening recital last week, and immediately established herself as a cellist of the first rank.

She played Haydn's C major sonata (with Pierre Luboshutz at the piano), Reger's unaccompanied suite in D minor, the Boccherini Adagio and Allegro, the Tschaikowsky Variations on a Rococo theme and smaller pieces by Scriabin, Rimsky-Korsakoff, Albeniz and Cassado.

It was an almost unique experience to hear a young woman cellist perform with such astonishing mastery displayed in every department of art on the instrument, and with a tone of rare volume and fine quality.

Miss Garbousova's musicianship is unquestioned. In the classical numbers she registered intimate knowledge of style and delivery, broad, refined, convincing. The Reger composition, written in the Bach spirit, was a triumphal presentation of serene feeling, eloquent moulding, and clarity of counterpoint.

Technically, Miss Garbousova conquers every inherent difficulty of the cello, in fingering and bowing. The Tschaikowsky variations and lighter works were delivered with the utmost virtuosity, fleet, finished, dashing, and delightfully nuanced in rhythm, tone, and temperament.

Miss Garbousova scored rousingly with her auditors, and the attractively blonde virtuosa was richly showered with the kind of applause which called imperatively for added numbers.

DECEMBER 4

National Orchestral Association Junior talent had its innings at the Carnegie Hall matinee of the National Orchestral Association. Leon Barzin, the conductor, was the patron saint who presented three youngsters as soloists of the occasion. Their combined ages totalled thirty-four years. The gifted three were Margot Ros, pianist, aged nine; Max Rosen, harpist, aged thirteen; Giorgio Ricci, cellist (brother of the famous sixteen-year-old Ruggiero), aged twelve. The N. O. A. announced that it gave this chance to the children "because their exceptional musical gifts entitle them to be heard in public."

Missie Ros played the first movement of Mozart's E flat piano concerto from memory, and did it with amazing aplomb, technical security, and pretty tone.

Master Rosen was the harpist in Debussy's Danse Sacree et Danse Profane. He revealed poise, finish in delivery, and command of the mechanics of his instrument.

Little Ricci, using a small cello, made an excellent impression in the Saint-Saëns concerto to which he gave smooth and facile presentation.

William B. Chase, of the New York Times, furnishes this further information about the soloists:

"Ricci has been brought up by the same guardians as his popular brother, both at home in San Francisco and lately here and abroad. Margot Ros, living with her parents in New York, is a ward of the Cuban Government, which arranged for her study at the Curtis Institute in Philadelphia. Rosen, one of a local family of harpists, had two brothers, Meyer and Abe, among the players in yesterday's orchestra."

Leon Barzin supported with admirable sympathy and care, keeping his orchestral tone helpfully adjusted to the nature of the occasion.

He also led luminously eloquent and brilliantly voiced hearings of Hindemith's overture, Neues vom Tage, and Henry Hadley's symphonic poem Lucifer. The Hindemith piece is crisp, sparkling, and cleverly scored, although its "modernism" now sounds not at all startling. Hadley's music is characteristic of that noted American master—distinguished in conception, rich in melody, and polished in workmanship.

It was an afternoon of warm enthusiasms and plaudits expended themselves generously upon Barzin and his proud trinity of soloists.

Esther May Barrett The Tuesday afternoon audience at Town Hall heard a recital by Esther May Barrett, soprano, a personable young lady and one possessed of a voice of unusual beauty and purity. The tones are fresh, crystalline and youthful, a pleasing medium for the projection of a composer's art. She exhibited her gifts to especial advantage in the Monologue et air d'Iphigénie en Tauride (Gluck); she has a flair for the classic style and the natural quality of her voice is suited to this type of interpretation. Her enunciation is clear-cut and distinct. Other numbers on her program were by Giovanni Martini, Brahms, Strauss, Griffes, Rachmaninoff, Koechlin, Paulin, Pierné and Verdi. Encores were called for by her listeners and she met their demands generously.

Winifred Christie Making her first New York appearance of the season, Winifred Christie, Scottish pianist, gave a recital on the Moór Double Keyboard Piano at the New School for Social Research. This recital preceded by nine days Miss Christie's Town Hall concert and served to provide a more intimate presentation of her art on the remarkable instrument invented by her late husband, Emanuel Moór. The audience was keenly interested in the revolutionary possibilities of the Moór piano, with an upper keyboard tuned an octave higher than the lower, enabling the performer to execute previously difficult effects with ease.

Of particular novelty on Miss Christie's program was a set of piano variations by Aaron Copland, in which the artist showed how her instrument may be effectively utilized in the exacting technical problems of modern music. This work was done with exhilarating effect and loudly applauded. The first group was given over to a chaconne by Handel, a Bach sarabande in D arranged by Chiapusso, and Bach's toccata and fugue in D minor. Perhaps the most remarkable example of the increased sonorities and rich reinforcement of tone possible on the Moór piano was achieved with the playing of the fugue, in which organ-like effects of surprising power were attained.

The last division of the program was given to music of Chopin and Debussy, including a number of preludes by each composer, a fascinating revelation of the varieties of tone color and dynamic effects which the piano provides. Miss Christie's technical precision and musicianship enable her to interpret works of widely different schools with equally effective manner. Her audience was a discriminating one, extremely cordial in its approval of her work, and there were calls for encores.

Muriel Kerr At her present appearance Muriel Kerr came as a full-fledged artist. Since her début as first of the Schubert Memorial prize-winners several years ago, Miss Kerr has given annual New York recitals, on each occasion disclosing further development of her pianistic gifts. She has now attained ripe musicianship and artistic maturity. The program was entirely devoted to Schumann and Brahms: the former's Novelette in F sharp minor, op. 21; Des Abends, Traumes Wirren and Ende vom Lied from Fantasiestücke; and intermezzi, op. 4. The latter's variations and fugue on a theme of Handel and intermezzo in A minor, op. 116, capriccio in C major, op. 76, intermezzo in E major, op. 116 and capriccio in C sharp minor, op. 76, formed the alternating groups. Miss Kerr gave the Novelette and three Fantasiestücke careful and colorfully conceived readings, precise in attention to dynamics and tonal shading. Her rhythmic control was outstanding. The Handel variations are much more than a vehicle for technical display when presented by this performer; she played them with ease in surmounting their numerous complexities, yet not laboring over their difficulties or slurring the phrasings. Miss Kerr published Brahms' works with a robustness of style to be expected from a male pianist. This program revealed the many-sided talent of Miss Kerr. There was variety throughout; at times delicacy of texture and shimmering pianism, then again, admirable *bravura* playing. The audience followed the various offerings with undivided attention and was warm in its applause.

DECEMBER 5

Walter Damrosch Giving his final lecture-recital in the Nibelungen Cycle series, Walter Damrosch had the pleasure of facing a large audience at Town Hall and winning warm and prolonged approval.

His subject was Götterdämmerung and as usual he handled the material thoroughly and brilliantly, outlining the plot and its meaning, and playing excerpts on the piano.

This series is easily the most important in the field of musical lecturing.

Frances Carey Hall A crowded house heard Frances Carey Hall, pianist, in recital at Steinway Hall on Wednesday evening. In a program comprising pieces by Bach, Mendelssohn, Brahms and Chopin and a final group by Debussy, Pierné and Philipp and the Danse in E flat minor of Tcherepnine, Miss Hall displayed pianism of a high order. Her tone is flowing, dynamically comprehensive and flexible in its expressive application. Temperamentally, she is warmly endowed and has imagination and taste. She was applauded with enthusiasm.

DECEMBER 6

Plaza Artistic Morning Having completed their first ten years of existence, the Artistic Mornings at the Hotel Plaza entered upon their second decade with an interesting program arranged by Samuel Pisa, the present impresario of the series which was founded originally by Andreas de Segurola.

Last week's Artistic Morning offered Charles Hackett, tenor; Trini, dancer, and Nicanor Zabaleta, harpist. Ralph Angell served as accompanist for Hackett; P. Larranaga, for Trini.

Hackett, in his best form, gave admirable voice, style, and delivery to airs by Massenet (Manon) and Handel, and a collection of minor numbers by Giordani, Bassani, Debussy, Chausson, Bryson and Warlock. Trini danced effectively to music by Larranaga and Font de Anta. The Zabaleta contributions were by Tournier, Albeniz, Granados and Falla. Much enthusiasm accompanied the progress of the program.

Philharmonic Orchestra With Bruno Walter's return at Carnegie Hall to the conductorial platform of the Philharmonic Orchestra (this is his fourth season there) he presented a concert version of Gluck's Orpheus and Eurydice, with the assistance of the chorus from the Metropolitan Opera; and of the soloists, Maria Olszewska (Orpheus), Grete Stueckgold (Eurydice) and Elisabeth Schumann (Eros and A Happy Spirit).

Orfeo, as it is usually called, does not constitute exciting concert fare, and when presented without cuts, takes considerably over two hours in performance. However, real music-lovers who appreciate compositions that are not modernly "hot i' the mouth," may derive a high degree of serene and chaste enjoyment from an uncostumed and sceneless offering of the lovely Orfeo score by Gluck.

Walter gave a delicate, deeply musical and stylistic reading, with every consideration for lyricism, classical atmosphere, and the strongly dramatic moments to which Gluck rises even with his necessary limitations (due to the manner of the period) in harmony and expansiveness of orchestration. Within those restricted confines, Gluck moves like a consummate master.

The orchestra played divinely well. The chorus (trained by Giulio Setti) acquitted itself with noble effect in musical purity and correctness and spirit of attack.

Mme. Olszewska's rich contralto voice and broad and authoritative delivery made the most of her telling measures. Grete Stueckgold understood the Gluckian pages no less well, and with her reposeful utterance and intelligent phrasing furnished an integral part of the delights of the evening. Elisabeth Schumann's silvery tones, smooth lyrical finish and clear enunciation of text completed the achievements of this unusually gifted trio of soloists.

Bruno Walter contributed the printed program annotations of the evening. They were not as revealing as might have been desired.

The concerts was repeated on Friday and Sunday afternoon.

GÖTA LJUNGBERG,
soprano of the Metropolitan Opera, will give a recital at Town Hall, New York, on December 21. Her program includes works by Sibelius, Grieg, Sjögren, Palmgren, Respighi, Brahms and Gluck.

DECEMBER 7

Gladys Swarthout and Frank Chapman The second program of the Criterion Morning Musicale (Mrs. Leonard L. Hill, president), held in the Hotel Plaza ballroom, presented Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, and Frank Chapman, baritone, with Nils Nelson as accompanist. This new series of subscription concerts and luncheons has been organized by a group of women identified with the patronage of music, in order to raise funds for the endowment of a recital hall that will be available at a nominal rental fee for young artists.

Miss Swarthout, an attractive figure on the platform, sang with charm of manner and notable artistry of delivery Lascia ch'io Pianga (Handel), Pioggia (Respighi), The Parting of Friends (old Irish), Amor dormiglione (Strozzi), Cari luoghi from Linda di Chamounix (Donizetti), Love Is Such a Gentle Thing (Ms., Gustav Klemm), The House on a Hill, and Clouds (Ernest Charles), and Eros (Ms., Charles Cohen). The opulent warmth and sonority of her splendid voice were utilized to full effect in the interpretation of these varied numbers, and she had a notable success with her audience, which called for several encores.

Mr. Chapman gave virile and pleasing tone to the aria Eri Tu from The Masked Ball (Verdi), the dramatic interpretation of which made one wish to see him enact the rôle on the stage. His song group included Silent Strings (Bantock), Mi Nina (Guetary), Who Knows (Stickles) and Fun'ral Sermon (Ms., Charles Cohen). His pleasing powers of expression were utilized to good effect, and his diction was admirable. He was warmly applauded and added extras. A duet from La Favorita (Donizetti) showed the blended voices of the two singers to excellent advantage.

Genevieve Rowe A large audience filled Town Hall on Friday afternoon to hear a recital by Genevieve Rowe, soprano, an attractive young singer, who offered her hearers a program opening with an excerpt from Haydn's The Creation and proceeding with three Mozart passages, two taken from The Marriage of Figaro and Flight from the Seraglio and the third a concert aria. Four Schumann numbers followed, Liebeslieder Walzer (Johann Strauss-Grosz) and a final group comprising an arrangement by Percy Grainger, The Piper of Dundee (harmonized by Respighi), and songs by Kramer and Watts. Miss Rowe has a voice of agreeable quality and her tonal gifts are supplemented by personal magnetism and

COLLEGE OF FINE ARTS
SYRACUSE UNIVERSITY
Degrees—Master of Music—Bachelor of Music.
Eight Major Courses. Dormitories. Modern Methods.
Address Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

able mood projection. She was applauded enthusiastically. Robert Payson Hill was the accompanist.

Kroll String Sextet An unusual musical combination held forth in the Town Hall on this evening, the Kroll String Sextet of accomplished performers. The organization, founded by William Kroll in 1932, has been heard both in New York and at the Washington and Pittsfield festivals. The members are Mr. Kroll and Nikolai Berezowsky, violins; David Mankowitz and Leon Barzin, violas; Horace Britt and Sterling Hunkins, cellos. Its program was made up of three vividly contrasted sextets by Brahms (G major, op. 36), Frank Bridge and Bohuslav Martinu. The first and last of these had been given this autumn at Pittsfield.

The players revealed outstanding qualities of musicianship, and gave highly vitalized and coördinated readings. Excelling in a type of music that requires rare unanimity among the various instrumental parts, the ensemble conquered successfully the stylistic demands of widely different music. The lovely cantilena of Brahms' writing was reproduced with due warmth and subtle command of nuance. The Bridge composition, which harks back to romanticism in many of its pages, despite its modern coloring, also received effective exposition. The lively and well-constructed Martinu work, which was awarded a Coolidge prize several seasons ago, is an example of extreme modernism. Its inspiration is rather fitful, though there is a delightfully rhythmic final movement, informed with something of lusty Czech folk spirit. The players received warm tokens of appreciation from the discriminating audience and were repeatedly recalled.

Etta Coles and Naomi Yanova A pair of Canadian piano recitalists, Etta Coles and Naomi Yanova, made their New York début appearance in a two-piano program at the Barbizon-Plaza. The compositions chosen for performance were for the most part well-known to keyboard devotees: sonata, D major (Mozart); chorale, Jesu, Joy of Man's Desiring (Bach, arranged by Elsie Horne); fantasia and fugue, A minor (Bach, arranged by Harold Bauer); Mother Goose Suite (Ravel); Aquarium, The Cuckoo in the Depths of the Woods and scherzo (Saint-Saëns), Andantino varié (Schubert, arranged by Bauer); Rakoczy March (Liszt, arranged by Ernest Hutcheson).

After a nervous and self-conscious start, the young pianists gave evidence in their playing of sound technic and an understanding of dynamics. Their readings were in good taste and set forth with gusto. In particular, the Mozart sonata served as an index of their accomplishments. They were awarded a warm reception by a capacity attendance.

Bruce Simonds In his annual New York recital, Bruce Simonds, pianist, whose activities as a faculty member of Yale University and as concert artist are familiar to many, presented a matinee program of contrasts at Town Hall. The genial performer, whose series of Beethoven sonata recitals have been a feature of New Haven musical life in recent seasons, presented that composer's op. 109, in E major, in a thoughtful performance, marked by the fine-grained sensitivity and intimate atmosphere which he is able to establish by unsensational methods of interpretation. Contrast of style was notable in the Schumann Faschingsschwank aus Wien, the delightful and buoyant measures of this familiar classic being tossed off with vigor and merry abandon. There was, however, no lack of tenderness in the lyrical pages. The opening number was the Bach fantasie and fugue in A minor, and after the intermission came some more modern offerings, including Ravel's impressionistic and ironic suite, Gaspard de la Nuit, as well as shorter numbers by Liszt, Bartok and Dohnányi. Mr. Simonds proved himself a thorough musician in everything he played. His interpretations may well serve as models to younger pianists in the matter of style. He was received with marked cordiality and recalled after each group, being induced to add extra numbers at the close.

JOHN C. WILCOX
Conducting
VOCAL CLINICS FOR TEACHERS AND SINGERS
AMERICAN CONSERVATORY OF MUSIC
Kimball Hall Chicago, Ill.

Fritz Kreisler A Saturday matinee audience at Carnegie Hall heard Fritz Kreisler in recital, and this reporter can testify that the veteran violinist was in good form—barring his usual errors of technic and intonation plus one unusual slip of memory—and won his customary applause and encores.

There was much of the appealing Kreisler tone, taste, and temperament.

He played Franck's sonata (with Carl Lamson as piano associate), Mendelssohn's concerto, and five Kreisler compositions, including an ambitious Introduction and Scherzo.

Mr. Lamson was in singularly bad form at the piano.

DECEMBER 9

New English Singers Returning to this country for their annual midseason appearances, the New English Singers opened a series of three Christmas carol programs at the Town Hall last Sunday afternoon. The notable organization, composed this season of Dorothy Silk, Nellie Carson, Marry Morris, David Brynley, Norman Notley and their redoubtable bass and conférencier, Cuthbert Kelly, again gave superb voicing to a program that included Italian and Netherlands music of the great choral schools, as well as the predominating representation of English motets, ballets, ayres, madrigals and folk-songs, ranging from the Tudor era to modern arrangements by Holst, Grainger, Vaughan Williams, Geoffrey and Martin Shaw and David Stanley Smith. The madrigal music was presented in the edition by Dr. E. H. Fellowes. Mr. Kelly again made witty and erudite comments on the various works.

It is superfluous to describe at this late day the exquisite vocal contrapuntal achievements of the Singers, who according to their custom, sang from part-books while seated around a table, reproducing the method of the Elizabethan era, when such social occupations as group song were common. The rare harmonic and modal coloring which marks the concerted music of these periods was delivered in masterly manner, as in their previous appearances. The music of old England brought with it a breath of fresh and free folk jollity, and the Christmas airs (including the ancient carol Corpus Christi) established a definite atmosphere of pastoral innocence and heart-warming cheer. Technically, the performance of this group offers a model to all choral organizations. The duets and folk-songs by Bartlett, Lawes and others, also brought warm applause, and some repetitions. The New English Singers are a group so delightful that all who are not acquainted with their art should hasten to repair the fault.

Ethlyn Salter A large and appreciative audience heard Ethlyn Salter, contralto, at the Barbizon last Sunday afternoon. An excellently chosen program consisted of four groups of songs: Italian, French, German and English. The first group, songs by Donaudy, Leo, Haydn and Gluck (the latter's Divinites du Styx) was sung with good feeling for the classical style and revealed commendable breath control. In the Debussy and Pierné songs there was good coloring. But it was in the German group that Miss Salter did her best work. Three Schumann numbers—Waldesgespräch, Mondnacht and Aufträge—and three Brahms songs from the Zigeunerlieder composed this group. The distinct mood of each song was definitely projected and the singer's intimate understanding of the song was felt. Her phrasing and her diction, good throughout, stood out in highlight in this group. The last group was by Griffes, Weaver, Ernest Charles, Michael Head and Bantock.

The audience was quick to show its enjoyment of all the numbers and its appreciation of Miss Salter's keen musical intelligence and fine interpretations. Several encores were demanded.

Edwin McArthur played colorful and satisfying accompaniments and shared in the applause following several numbers.

Angna Enters The Booth Theatre was the locale in the evening for a program of Angna Enters' Episodes, compositions in dance form. Of the fourteen dance numbers presented, five were seen for the first time in New York: David Dances Before the Ark (Enters), Back to Childhood, Sevillano-Baroque Interlude, Danse Macabre and Aphrodite (Enters). The first of these is based upon Assyrian and Hebraic sources, derived from Miss Enters' Guggenheim Fellowship work in mime. The Danse Macabre, subtitled Let's Go to Town, is the first of a sequence of modern Danses Macabre, related to Miss Enters' series of Danse Macabre paintings. Aphrodite represents the Greek goddess of love and also was created in conjunction with Miss Enters' Guggenheim Foundation Fellowship studies in Greece and the Near East.

Miss Enters continues to attract a sizable throng of devotees, which increase in number at every appearance. Even in the dances which have come to be synonymous with her name—Field Day, Queen of Heaven, Oh, the Pain of It, Audo da Fe, Boy Cardinal and Effeminate Young Man—Miss Enters gives so consummately perfect a performance that one never seems to tire of them. Her new dances are distinctly individual creations and a worthy addition to her repertoire. Madaleine Marshall continues to assist theAmerican dancer at the piano.

Anatole Kitain The American début of Anatole Kitain, Russian pianist, took place at Town Hall last Sunday evening. The youthful artist, of slight build but dynamic personality, was born in Petrograd and studied at the Conservatory in that city under Felix Blumenfeld. He has made concert appearances in many European countries and the Far East, and last year won the grand prize in the Liszt International Contest at Budapest.

His program included three organ chorales of Bach arranged by Busoni, the Mozart sonata No. 17, in D major, Liszt's sonata in B minor, four Chopin works, and smaller numbers of Scriabin, Blumenfeld and Ravel. Though apparently somewhat nervous, Mr. Kitain at once established the fact that he has a prodigious finger technic, a tone of brilliance, and a highly dynamic method of piano performance. The Bach numbers were models of clarity and contrapuntal contrast, and the Mozart sonata was played with great crispness, passage work of inerrant exactness and good disposition of detail.

In the Liszt sonata, Mr. Kitain produced exceedingly dramatic effects, sonorities of uncommon richness, and in general an arresting version of this technical *tour de force*. The lyrical passages also showed winning tonal coloring, but on the whole his interpretation was open to some question in matters of phrasing and the emotional significance of the work was not wholly revealed. He was at his happiest in music of the Romantic period, where his avowedly orchestral manner of performance was displayed to excellent effect, as in the works of Chopin. Greater warmth and feeling and less cultivation of the mechanical phases of performance, which in his case are developed to remarkable degree, will doubtless give added depth to Mr. Kitain's art as he matures. He won much applause and requests for encores from an audience which included a large representation of his countrymen.

Other Concerts

Hanna Lefkowitz, pianist, Roerich Hall, December 4, evening.

General Motors Concerts For 1935

Announcement Made of Conductors and Soloists for Second Half of Winter

General Motors is presenting a second series of symphony concerts this season, via radio, starting January 6, 1935, on the NBC chain of stations. The conductors are to include Messrs. Golschmann, Walter, Adrian Boult, Sir Hamilton Harty, Stravinsky, Reginald Stewart, Kindler, Ormandy, Paul Kerby (of Vienna), Smallens, Hadley, Raffael Kubelik (son of the violinist), Paul Whiteman and probably Toscanini. Among the soloists will be Myra Hess, Artur Schnabel, Chaliapin, Jan Kubelik, Menuhin, Gladys Swarthout, Lauritz Melchior, Lotte Lehmann, Elisabeth Rethberg, Hubermann, Schipa, Milstein and George Gershwin.

Cosmopolitan Opera Closes with Traviata

The season of the Cosmopolitan Grand Opera, which has been presented this fall at the Hippodrome, New York, under the direction of Max Rabinoff, closed on December 9 with a performance of La Traviata. The part of the self-sacrificing courtesan was assumed by Edis de Philippe, who was effective in both the vocal and dramatic phases of the role. Rolf Gerard was a manly, handsome and tonally excellent Alfredo. Jean Fardulli, as the elder Germont, won warm applause. The lesser parts fell to Maria Olla, Georgia Standing, Luigi Dalle Molle, Albert Mahler, Pietro Bussy and Eugenio Prosperone. Cesare Sodero was musical director of the production, Dr. Ernst Lert, director of mise-en-scene. The solo dancers were Joyce Coles and David Vaun, and the corps de ballet was under the direction of Alexander Yakovleff. The house was crowded and the applause ready and prolonged.

M. L. S.

Echániz Opens Decatur Musical Season

DECATUR, ILL.—José Echániz, Cuban pianist, head of the piano department at the James Millikin University, Decatur, Ill., gave his first recital of the season here, on November 9. This was an outstanding musical event and the house was sold out long before the day of the concert. Mr. Echániz has been at Millikin Conservatory for the past three years.

R. J. M.

Rudolph Thomas Conducts Aubert Opera in New Rochelle

On November 26 a performance of Aubert's La Forêt Bleue was given in New Rochelle N. Y. The production, which is under the baton of Rudolph Thomas, will come to New York in January. Mr. Thomas is musical director of a group which has been giving Hänsel and Gretel on tour, and which appeared on December 1 in Carnegie Hall, New York. As a result of this performance, the production of Hänsel and Gretel has been engaged for the White House in January.

WALTER MILLS
BARITONE
Athenaeum Concert Management, Steinway Hall New York

LEONORA CORTEZ
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

Grace Leadenham
Composer of Songs
AUSTIN
Concert, Radio Artists and Prominent Choral Clubs Use Her Numbers with Marked Success
Order through G. SCHIRMER, 3 East 43rd Street, New York

CARMELA PONSELLE
LEADING MEZZO-SOPRANO METROPOLITAN OPERA CO.
Exclusive Management: Harold Peat, 2 West 45th St., New York MUrray Hill 2-0890

ROY JARMAN
TENOR
Opera—Oratorio—Concert
45 West 81st St., New York ENdicott 2-9200

RUDOLPH GANZ
Management
NBC ARTISTS SERVICE
30 Rockefeller Plaza, N. Y.
Steinway Piano
Duo-Art Recordings *Victor Records*

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
IRVING SCHWERKÉ (Paris)
CESAR SAERCHINGER (London) .....Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND HEADQUARTERS — MOSES SMITH, 26 Museum Road, Boston. Telephone, Garrison 0072. Business Representative: Knight Prophett, 619 Washington St., Wellesley, Mass. Telephone 0439-R.

PARIS AND GENERAL EUROPEAN HEADQUARTERS — IRVING SCHWERKÉ (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

LONDON, ENGLAND—CESAR SAERCHINGER, 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

VIENNA, AUSTRIA—GEORG KUGEL, 1 Bösendorferstrasse 12, Telephone V 44-0-22.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York December 15, 1934 No. 2839

Wrong notes do not help the right interpretation.

—o—

Not to be alive to the beauty of great music is to be only half alive.

—o—

Musical almanacs say that this is the time to look for Messiah performances. On the whole, an abidingly fine Christmas present for music-lovers anywhere.

—o—

Debussy, were he living, would be seventy-two years old. Pity 'tis that he had to pass before he could enjoy the world's complete acknowledgment of his greatness.

—o—

Governor Murray of Oklahoma granted a short vacation to a man serving a life sentence in prison, so that he could leave the penitentiary to go quail-hunting. One wonders what the Governor would have done, had the prisoner asked for a furlough so as to attend some concerts.

—o—

The New York Philharmonic Orchestra and Metropolitan Opera "merged" temporarily last week, when Bruno Walter conducted several concert performances in Carnegie Hall, of Gluck's Orfeo, with the assistance of the Opera chorus and two soloists from that house, Mmes Stueckgold and Olszewska. The temporary "merger" made for elevated ensemble coöperation and high musical delights.

—o—

A Courageous Stand

The action of Wilhelm Furtwängler in resigning his Berlin posts (which made him the most influential musical figure in the Reich), rather than submit to regimentation in matters of art, brings sharply and dramatically into relief the question of art vs. politics. Most musicians—at least those outside of Germany and its sphere of influence—will applaud Furtwängler for his courageous stand in refusing to abandon his championship of Paul Hindemith, the composer, whose music was attacked in the press of his country as "un-German" in its ideals.

At long last, the eminent conductor now follows the path which has already been taken by many other of the world's leading musical figures. That path leads out of and away from Germany. It is doubtless a relief to Furtwängler to give up a difficult and delicate post which he upheld with dignity—that of the chief surviving bulwark of art against the fury of nationalism. For two seasons he had striven, in company with Erich Kleiber, to maintain something of the old glory of musical tradition that formerly made Berlin a world artistic capital. By great effort, the semblance was maintained of giving something of internationalism and catholicity to the orchestral programs in that city. What will be the result of his abdication? One can hardly help feeling that the desert which still was permitted to put forth an occasional flower will now be arid indeed.

The position of Kleiber, who asked to be released from his conductorial posts on Furtwängler's resignation, is a difficult one. The government has chosen to hold him to his contracts, which do not expire until next year. Kleiber is reported in cable dispatches to have said that "it was a matter of honor" for him to resign, since the two conductors had agreed that they would stand or fall together. Under the circumstances the action of the German authorities seems painfully like an assignment of "forced labor." One can hardly expect a musician to do his best under these conditions.

When and if Kleiber goes, there will doubtless be other conductors to take his place. But it is safe to say that the results of all these unhappy events will not be to enrich the musical life of Germany. That country holds the unique record for having persecuted musicians on the grounds of race or artistic beliefs in the twentieth century. And in so doing, it has caused the spirit of music, once its greatest possession, sadly to take refuge in happier localities where there is freer air to nourish the breath of genius.

—o—

Stokowski's Resignation

If the resignation of Leopold Stokowski as conductor of the Philadelphia Orchestra is to be accepted as final, his going will mean a great loss to the organization which he has developed through twenty-two years of effort, into such an outstanding band of symphonic virtuosi and musicians.

Also, the patrons of the orchestra are sure to miss the strong personality and the always vital interpretations of Stokowski.

What that gifted, picturesque, and provocative leader intends to do along the line of future artistic activity, is a matter of general conjecture in the musical circle of America.

Some guesses concern directorship of the Metropolitan Opera; others predict his succeeding to the post of Toscanini; a few prophets insist that Stokowski after being asked to reconsider his resignation, will remain in Philadelphia.

At any rate, he is in the fullness of his active years and artistic maturity, and certain to re-enter the musical field soon in an important capacity, should he adhere to his present desire for release from the Philadelphia engagement.

—o—

Does the Opera Need Revivifying?

The death of opera as a musical form has been considerably retarded by the new popularity which it has shown in the last year or two. This is true particularly of the United States, where it has been eagerly seized upon as an aid in preventing the public from deserting the symphonic fold. No one would predicate, on the basis of the difficulties in finding financial support encountered by a few of the orchestras since 1929, that the symphony as an art-form was bankrupt, since there exists a great body of living literature in this field. Yet this fallacy was committed in the recent past by numerous pessimistic writers on musical conditions, with reference to the opera.

A complaint that operatic artists of the present-day are not zealous enough in advancing interest in the newer examples of this type of composition is voiced by David Josef Bach, former critic of a Vienna newspaper, writing in Modern Music (New York). Many of the pleas made by this commentator are just ones, but whether the music for which he takes up cudgels is such as to pour new life-blood into the ancient operatic form is a question that must remain unanswered until the works in question have been heard.

In a discussion of new music by Berg, Webern and Krenek, this writer says:

> Nowhere is the opposition to new music so effective as on the operatic stage. This is not only true in Vienna. Wherever there is an opera theatre presenting poor material—and all of them are doing it—the excuse for persisting in the same mistakes, in the same old rut, in the same impotence, is the fabled existence of a traditionally-minded public—which does not attend. Theatrical directors the world over, of drama as well as opera, seem to be ready to make any material sacrifice to present some wretched *Kitsch*, but for a work of art, which even they recognize as such, there never is any money. Today it is practically impossible for an opera theatre to support itself by its own resources. This is due not only to administrative difficulties but to the transformation of opera as an art form. Music, and not only new music, has advanced much further than the operatic stage, which was created under entirely different necessities. This makes it all the more important to enlist the aid of the musicians in transforming the opera, in bringing it up-to-date. But the opposite viewpoint prevails. The opera theatres seem to believe that they can continue to maintain their present state of inertia by avoiding any traffic with the new music. Paradoxical as it may sound, the financial dependence of the opera on some patron—city, nation, state, public corporation or private person—makes it easier to persist in this fundamentally suicidal conduct. The chances that the patron, or the official who represents the state, will be a supporter of the new direction are very slim. The operatic directors can be sure that there will be no money forthcoming for a work based on the new music, although this is not stated so baldly, especially in Vienna. . . .
>
> The State Opera requires a considerable support from taxes. This contribution must cover not only the full amount represented by the difference between the actual expenditures and the greatest possible revenue, but must also provide for an additional sum when the greatest possible revenue is not reached. But the funds of the community should be spent only for two things, first and foremost, for the nurturing of living production, and secondly for the maintenance of the old musical heritage, a maintenance which is possible only through constant renovation. Except on those rare occasions when prices are reduced, the masses are as good as excluded from the opera theatre. The same holds true of intellectual circles, musicians, artists. The remainder of the public, in a country and in a city so poverty-stricken, is very small. And this remainder is at heart just as little interested in worthwhile old music as in the new. Sensation is what they crave, and it is this necessity for sensation which is satisfied by the state at the expense of the community. This system, so far as opportunities for art are concerned, can be overthrown only with the help of the artists, only when the artists adopt a firm, uncompromising attitude about artistic matters.

These remarks describe with accuracy the present situation in the state-subventioned theatres of Central Europe, where the lack of resources, the conservatism of the directors, and (in Germany) the beliefs of the ruling political powers, prevent experimentation. It is indeed a sad day for the composer of advanced leanings, who only a few years ago was enjoying acclaim and popularity in some cases out of proportion to the value of his productions. It is a black period in the culture of Central Europe; for almost any sort of enterprise is better than stagnation. The only healthy art-form is that which reflects the life and culture of its day, and in a period of dictatorships and censorship free expression is impossible to achieve.

In America, state funds are rarely used for artistic purposes, and the opera house must depend on subscriptions. It would seem that there is greater hope for progress in this country. The initiative must come from progressive artistic groups which bring their influence to bear upon the managements. In this respect the clubs and other organizations of the country can play a major part. In the conventional theatre, as run in countries such as the United States, one can hardly expect the impetus to come from the operatic artists, who (except in wholly co-operative groups) do not wield the determining influence in these matters. Economically, they are servants of the board of directors.

It would be a wholesome thing for opera companies to be established somewhat like the Group Theatre in the dramatic field, where production plans would receive the sanction of the performers and where each member would be entitled to a voice. Exactly how such a scheme could be grafted upon the present American operatic system is problematic. Perhaps, eventually, the system of opera production will have to be altered, if the musical form is to persist as a living force.

—o—

Holiday Harmonies

The music season is now at its full tide. The approach of Christmas coincides with much cheer, at least from a section of the populace. Would it not be an excellent thing if the more fortunately situated were to take this propitious occasion for a little thought about the other segment of humanity? The recent proclamation issued by Fiorello La Guardia, Mayor of New York City, setting aside a "Musicians' Week," from December 10 to 17, in which efforts were to be heightened to raise a fund for aid of the unemployed of the musical profession, brings a handsome opportunity for those interested in the welfare of others, at this glad season to translate their feelings into practical behavior. "I call upon all citizens," said Mayor La Guardia, "to give within the limits of their ability." That includes citizens not only of greater New York but of any community.

For the benefit of those who may be interested, the address of the Musicians' Emergency Fund committee is Steinway Hall, New York City.

VARIATIONS

By Leonard Liebling

The *Wunderkinder* are no longer confined to music. Of recent days the newspapers have been telling about various youthful mental prodigies with an intelligence rating higher than that of Einstein. The most remarkable of this new batch of prodigies is described as follows in the New York Sun of December 9:

The most intelligent human being in all the world is blossoming out in Bogota, if tests given by the local Chamber of Commerce are to be relied on. He is a six-months-old baby boy, and his I. Q., according to the LitmusBinet-Stromberg test, as revised by the Carnegie Foundation, is 278. This puts him ahead of Einstein's 205, and makes him second only to the Loch Ness Serpent.

The boy's name is being kept secret, because his father, J. Hamilton Printwhistle, the popular clubman, and his mother, the former Fifi Baltusrol of Key West and Bar Harbor, wish to avoid all personal publicity. For that reason the boy is known only as G.

* * *

G. is now a pupil at the North Caldwell School of Ethics, whose name is also being kept secret. He comes to school and leaves in a taxi. Every effort is being made to bring him up as a normal child.

Although the nearest pupil to G. in the school has an I. Q. less than his by 60 points, he speaks to them all as equals. This is something the school wishes to continue by all means.

Before coming to Caldwell G. had two years in kindergarten, where he won his K in every major sport but pasting and cutting with scissors.

Well, no more infant musical prodigies for me. I am fed up with these little children playing the big concertos. And then, what?

Hereafter, I am likely to stay away from concerts given by the Mickey Mice of music unless one of them does all the Godowsky piano works at a single sitting; or rides a bicycle on the stage while playing Bach unaccompanied violin sonatas; or conducts the Duke Ellington band in Heldenleben, Shostakovitch's first symphony, and Sacre du Printemps.

* * *

I left Town Hall and asked Checker Taxi driver No. 9068 to take me to Carnegie Hall. "Music seems to have charms," he remarked as I left the cab at the latter auditorium. "It's my business," I explained. "Funny," No. 9068 commented, "but Bruno Walter said the same thing when I drove him to Carnegie Hall early the other morning."

(There's one thing that didn't happen to Simon Snooper.)

* * *

My musical writing colleague on the San Francisco Argonaut gives this advice to artists: "Don't ask for a criticism until you are sure you can't give it yourself. Then you will be in a fine state to receive it."

* * *

Debussy was a noted wit when occasion required, as when a plagiaristic composer said to him, "I'm planning a symphony. I have a great theme." "Whose?" was Debussy's reply.

* * *

Peterborough, N. H.,
November 27, 1934.

Dear Variations:

Just so often you have to be inflicted with an expression of my appreciation and gratitude for so many years of kindness and interest. I have just seen Miss Crenshaw's letter about a MacDowell stamp, and you were good to print it.

I am always haunted with the feeling that I am a good deal of a public nuisance. Twenty-seven years is a long time since the MacDowell Colony started and we have surely proved the need and value of what it offers, but it has taken someone with the obstinacy of a mule to pull it along. It turned out so much bigger than we ever dreamed of its being—and from an artistic standpoint there has never been a moment of discouragement. I do like our staunch friends to know what we have accomplished. I try hard not to make the world tired of me and my so-called "Cause." I imagine a good many are!

With my warm regards and appreciations,

Sincerely yours,
MARIAN MACDOWELL.

* * *

Have you ever marveled at the sexy frankness which "lyric" writers display in the matter of their texts for popular songs? Of course you have, and so has everyone except the censor.

In his new book, The Facts of Life in Popular Song (Whittlesey House, McGraw-Hill Book Co.) Sigmund Spaeth does not marvel, but he quotes, annotates, and castigates. It is all done deftly, and humorously—as it were, good clean fun about an unclean subject.

Astonishing data comes to light in the Spaeth pages for until reading them one has only a faint idea how much innuendo and downright smut are in the words so blithely sung by even the children of our nation.

The first chapter of the Spaeth volume is a Book of Revelations in itself.

Time was when censors and critics raved about the "immorality" of Strauss' Salome and episodes in some of his tone poems. Those are Sunday school material compared to the physical topics and their salacious treatment in the texts of American popular songs.

Spaeth's book affords highly amusing reading but also serves as a dreadful warning for heads of families, executives of schools, and other supposed guardians of the morals of the young.

* * *

Gigli, the tenor, gave a recital not long ago in Berlin—and incidentally, the house was sold out at $4 for the orchestra chairs. Gigli encored among other numbers with O, Paradiso, by Meyerbeer, and the Flower Song from Carmen, by Bizet. Both composers are of Jewish origin. There is no report that the singer, manager, accompanist, or program printer were bothered by any firing squad of the Nazis.

* * *

Paris, Noveember 30, 1934.

Dear Musical Courier:

Even the distant America, which is far by distance but very near by heart, was like a warm echo for my holiday on my seventieth birthday jubilee.

In the demonstrations of good will which I received from New York, I am happy to see not only the appreciation of my own humble merits, but also the appreciation and respect due to Russian national musical art.

I thank everyone very deeply.

Yours sincerely,
A. GRETCHANINOFF.

* * *

After the Metropolitan Opera has selected its coming new artistic and executive heads, why not Max Reinhardt as director of production, scenery, and stage?

* * *

"Now that the seats at the Metropolitan Opera have been modernized, the same policy is in process of being applied to the heads."—New York American.

* * *

Last week I asked which of the eminent piano virtuosi would be the first to play the new concerto by Shostakovitch. I now learn that Shura Cherkassky has the work in his fingers and mind, and he assures me that it is also in his heart. He sails for Russia on March 2 and will play the Shostakovitch concerto in Moscow—the first foreign pianist to present it there.

Maybe some of our orchestras might kindly let New York and other American cities hear the novelty at the hands of Cherkassky before he departs these shores. Arresting new piano concertos and performers as gifted as Cherkassky are all too scarce these days.

* * *

To compile this department is sometimes truly pleasant work, especially when, like Thursday of last week, the writer can be at home, smoking a cigarette, and while bouqueting his items, listen to the fourth symphony by Brahms. The performing orchestra was that of the Eastman School of Music at Rochester and the youngsters did an excellent job interpretatively well guided under the baton of Samuel Belov.

* * *

New York, December 9, 1934.

Dear Variations:

Looking over the publishers' announcements in the Sunday daily newspapers of today, I find that with the titles of various current books I can construct the whole sad story of my own present existence and that of other unemployed American musicians. The following captions (which I quote without authors) represent in synopsis the tale of the eager and ambitious concert artist who goes to managers for possible engagements, pleads for work, is stalled off with stock phrases—one of them being, "I can use only attractions with names that draw at the box-office"—and then finds himself politely pushed out into the street to shift for himself as best he can:—

My Own Story—One of Us—Concert Pitch—The Wolves—The Reason for Living—Logical Nonsense—Hop, Skip and Jump—Retreat from Glory—Lost Paradise—The World Outside—Little Man, What Now?—America's Tragedy—Death in B minor—End of the Chapter.

Very truly yours,

These are days when the "popularization" of good music is a leading topic among its creators, performers, and producers. Many methods toward that end are being suggested, discussed, and tried.

Most timely, therefore is the arrival of a missive from a well known Southern writer and critic, (and Musical Courier correspondent.) While some of its content may cause musical greybeards to smile, the practical persons who dispense tonal delight to the multitude will read understandingly:

Birmingham, Ala., November 15, 1934.

Dear Variations:

Geniuses are rare, and the term is so often misapplied that one hesitates to use it, but it seems the only way to describe a young organist at the Alabama Theatre in Birmingham. He is truly a genius.

Though he is barely twenty-four years old, his great talent is but meagerly developed, for he never had a real music lesson in his life, and the development has been along theatre organ lines, alone. But he plays the great organ in a way that delights audiences of all tastes, and so expertly that the most able critics of the instrument have sung his praises. When the theatre gave him a vacation last Summer the management was overwhelmed with fan mail, urging his return, fearing he had left for good, or been discharged. They would not be satisfied with any other organist.

He is known far and wide as "Randy," but that is an abbreviation of his real name, which is Quilla Duraigne Sauls—a cognomen too long and intricate for theatre fans to remember.

Like Toscanini and other artists, he never uses notes, but plays for hours by ear or by memory anything that is desired, from the popular music that the general public loves, to the classics, which he loves himself.

"Scatter smiles is my motto," Randy claims, and through his music he tries to do this for the mixed crowd that throngs the theatre day and night and Sunday, too. "What people want to hear is music that is pleasing. Music that is happy. What should I care about the meticulous angles of musical art, tradition, the score, and the many exactions of the orthodox, so that my music touches the hearts of the thousands for whom I play?" he asks.

"That's why I play Liszt's Second Rhapsody and introduce into it the Liebestraum; merge an adagio from the Moonlight Sonata into a Brahms Hungarian Dance. Musicians with a reverence for tradition and the score abominate such things, but they please a theatre audience, which does not quibble." And oh, how he plays these things!

His pedaling is truly remarkable. It is regarded by organists who have watched him as little short of miraculous. Recently he played the St. Louis Blues as a pedal solo. If you do not think that is difficult just try it. He can play two tunes at the same time, one with the right hand and the other with the left, pedaling for both, as Tea for Two and Fit as a Fiddle. He says that is not difficult unless the harmonies are far removed.

Randy was born in the woods, as he will tell you, near McComb City, Mississippi. His father was a sawmill man. To this day he bears, as a souvenir of his work in the sawmill, a lame middle finger on his right hand, but you would never notice the handicap in his playing. Out in the country his mother, who was a musician, taught him his notes. Later when he went to the Mississippi A. and M. College he had the opportunity to practice on an organ. There he played literally, The Songs My Mother Taught Me.

From the Mississippi College he went to the University of Louisiana, and earned his way by appearing in a movie theatre. He loved his music so well that he devoted too much time to it, and did not get his degree. Randy came to Birmingham just in time to be tried out for a vacancy at the organ in the Alabama Theatre, and here he has been ever since. Of course he arranges and synchronizes his programs for the pictures, when necessary, and puts on extremely clever ones when he is starred at the organ. Recently be assumed the rôle of tune detective, and revealed many stolen tunes by first playing the classic and then the popular number. As an instance, he had announced on a screen slide Sibelius' Valse Triste which he played entrancingly. Then there came a slide naming Kate Smith's Moon Song. Randy added on the screen slide the following comment: "The composer took Sibelius' pretty tune,, gave it a permanent wave, hennaed it, mixed two parts of grenadine, a dash of bitters, and called it Moon Song—and Kate Smith has been dragging that old moon over the mountain for lo! these many years."

On another occasion he did an interesting thing by contrasting the music of Duke Ellington, the colored orchestra conductor, and that of Chopin. He opened with an arrangement of Mood Indigo, played in a very soft, subdued manner. In contrast to this he gave Chopin's Minute Waltz, using a slide which explained that this was supposed to be played in exactly one minute, and challenged the audience to get out their watches and time him. Of course the audience could not see their watch faces with the lights all out except the spot on Randy, but it excited their interest. On the screen he had a dial showing the second hand moving around, and he and the hand finished exactly together. The applause was great. "And this is the way I go about forcing good music down the unwilling throats of my audience, and convincing them that they like it!" remarked Randy.

He also uses lights as an effective way to make an audience listen to the classics. During the more massive episodes he floods the house with a deep red light, hypnotic in effect. As the tempo picks up the stage lights come up, which has a tendency to "quicken" the audience. Then all lights are out save a flood of purple on the console, with grass green from the pit, flooding the lower parts. You can see how, when the finale is played, a fast color wheel, with spots changing color twice a second, would stimulate and excite the fancy of the ordinary listener.

Maybe all this is not typical matter for the Musical Courier but I could not help reporting it to you, for I know that you understand our America thoroughly and realize how much pioneer work is still necessary to make the folks realize what Mark Twain meant when he said that "classical music is better than it sounds."

Very truly yours,
ALICE GRAHAM.

Last week a friend listening to the Maier-Pattison concert in Town Hall heard a crotchetty old man ask his wife, "What's that they are playin' now?" She answered that it was Sun Splendor by Marion Bauer. "Wal," said he, "they ought to keep that and play it at home for their high-brow friends and not fer us music-lovers."

* * *

There's an old Italian superstition that amuses me very much. This is it. Nothing of any importance should be done on a Friday. It is bad luck. Consequently, the lives of our Latin contemporaries come to a standstill every fish day.

You all know, I'm sure, that Gatti-Casazza refuses to disembark from any liner if she arrives in port on a Friday. But you may not know that Ettore Panizza, the new Met. conductor, is afflicted with the same superstition.

His boat arrived from Europe on Thanksgiving Day and irrespective of the fact that it was a national holiday and the Met. padlocked and deserted, Panizza insisted upon calling to pay his respects, so that he would not have to wait until the next day and bring bad luck on his forefathers, children, grandchildren and himself.

What I want to know is why they give Italian opera on Fridays at the Met. when there are so many bozos listed to sing who are scared of the evil eye. And is this the real reason why the Wagnerian Cycle is done there on Friday afternoons? Do the boys from the bay of Naples hope the German singers and conductors will have a jinx set on them and be able to cadge the whole show for themselves?

No wonder I'm unlucky. I was born on a Friday. A future genius nipped in the bud, as it were. What a thought.

* * *

The music criticisms signed "O. T." in the New York Times are—if you haven't snooped it out for yourselves—those of Oscar Thompson.

* * *

Now that it's all over, this tattler can tell you that previous to the brilliant appearance of Vera Brodsky and Harold Triggs at the General Motors concert, the gentler half of those duo pianists had just previously been severely ill of grippe for ten days, and had a temperature of 102° while she was performing so magnificently at the concert. The Brodsky family doctor sat in the front row, prepared to go backstage in case of emergency.

Just to add to the difficulties of the occasion, the two pianos which the artists had tried and selected were substituted by mistake for a couple of others, and Vera and Harold had to do their public playing on instruments entirely new to them. Their rousing success simply showed not only their inherent ability but also their last-minute adaptability.

* * *

Among the pianists at the Janssen-Brodsky-Triggs concert were Leopold Godowsky, Rosina Lhevinne, and Harold Samuels.

* * *

A terrific delegation from New York went over to hear Rosenkavalier recently in Philadelphia and many of them afterward invaded the party at Mr. and Mrs. Speiser's in honor of Fritz and Carlotta Reiner. Some of the listeners and refreshment absorbers were Herb Witherspoon, Eddie Ziegler, Estelle Liebling, Colette d 'Arville, Freddie Sperling, Mr. and Mrs. Harry Kaufman, Walter Roselle, Annie Friedberg, Alex Smallens, our own L. L., Lizzie Schumann, Manny List, Lea Luboschütz, Howard Taylor, Leon Leonidoff and his tallishly lovely spouse, Rosalind Genet, Bert Leslie, Connie Hope and her side kick, Edith Behrens, and of course, ME. (I got to the sold-out performance by hiding in one of the orchestral double basses. And returned to New York in an empty can on the milk train.)

* * *

It will be a funny feeling for Gerry Farrar, an ex-member of the Met. Op., to have to talk about the greatness of other singers when she does her radio broadcasting of the Saturday afternoon shows at that institution. Whatever made you a paid booster, Gerry? And for a Listerine sponsor, too.

* * *

After Joe Lhevinne's Carnegie Hall recital a short time ago a friend of mine congratulated the pianist. He answered pathetically, "Oh, why do I have to play piano? I'd much rather play bridge."

* * *

Jascha Heifetz came off the stage at the end of his recent New York concert holding a red rose in his hand. "Again," said he, as he bent to smell the passionately colored blossom. "I wish I knew who threw it. For the last year or two I've got one just like this every time I played in Manhattan. This one makes almost a round dozen now. In fact, now that I think of it, it's number eleven. Maybe next time. . . . "

Jascha sighed profoundly and bent his head again to inhale the scent of the deep red flower. Could it have been that the sigh was one of tender yearning? I stood transfixed. I felt, as it were, as if I were secretly spying upon a divine moment of ecstatic joy. Suddenly Jascha said, "What'll I do with the darn thing? They always give me rose fever. Wasn't I an ass to smell it?"

* * *

Eva Hadrabova, who sang Octavian in the Philadelphia performance of Der Rosenkavalier, got in a terrifying mess on December 5. The steamship company that brought her to America had delivered her trunks to the Philadelphia Academy all safe and sound. But when she tried to arrange to have them taken back to New York and put on the ship which was bearing her home again to Vienna, the company told her it couldn't be done. The only way for Hadrabova to effect a simultaneous arrival of herself and luggage in Europe was to take her trunks by train to New York on her ticket and check them from the Penn Station to the pier—and maybe the boxes would make the same boat she did, or maybe they wouldn't. The agent shrugged his shoulders and dismissed the problem.

Eva was horribly upset. She doesn't speak a word of English, and how was she going to do all this.

In desperation she went to the Academy in a taxi and asked the porter to get her trunks.

The porter told her she couldn't have the trunks for an hour, for Stokowski was rehearsing the orchestra on the stage and orders were that there should be no noise—even so much as a footstep on a loose board—until the rehearsal was over.

Eva literally tore her hair. She must leave Philadelphia in half an hour to make a radio engagement in New York.

The porter was sorry, but he didn't want to lose his job. He had a wife, many children and innumerable destitute relatives.

Eva wept and wept. What was she to do? The porter also shrugged his shoulders.

Then Carlotta Reiner arrived unexpectedly.

Carlotta bribed the porter and even sorted out the luggage. With quaking hearts the two edged them out into the street. Thankfully, Stokowski didn't hear a sound. (That was indeed fortunate, says me.)

Carlotta got the trunks on the New York train. Carlotta took the trunks to the ship. Carlotta delivered Eva to the St. Moritz Hotel—where they speak German. Carlotta even waited until the radio official came to usher Eva to the studio for the broadcasting date.

I wish Carlotta was around when I got into messes. No wonder Fritz looks well-fed. I'll bet she even cuts up his food.

Foreign News in Brief

Munich Opera to Give New Productions

MUNICH.—The Bavarian State Opera, under its new intendant general, Wallek, is preparing to produce a number of seldom heard operas during the 1934-35 season, among them Siegfried Wagner's Bärenhäuter, Moussorgsky's Boris Godounoff and The Woman Without a Shadow by Richard Strauss. Plans are also in progress for a production of Verdi's Macbeth, which has never been given here, Flaming Land by Attenberger, and as a première, Fischer's Ulenspiegel. The last named is to be produced in March.

Special attention is given the Mozart program by the management. In this connection, the new season brings Mozart's opera, Die Gärtnerin aus Liebe (Gardener for Love) in the adaptation by Dr. S. Anheisser, a work which exactly 150 years ago had its world première in the Residence Theatre here. During the carnival season the State Opera will produce Suppé's Boccaccio. Those works which have been put on the program previously are being restudied with great care. The Masked Ball, Rigoletto, Zar und Zimmermann and The Magic Flute are in rehearsal and will be staged with new casts. R. P.

Gigli Reported Planning Return to America

BERLIN.—Beniamino Gigli, who gave a successful concert here recently, is reported to be planning a return to America next October. The tenor resigned from the Metropolitan Opera two seasons ago, and since that time has not been heard in the United States. His concert here drew an overflow audience, which filled auditorium and stage. He sang several added numbers. R. P.

Marchesi on Paris Radio

PARIS.—Blanche Marchesi sang in the Eiffel Tower Radio series on November 17. The engagement was advanced from November 28 because on that day Mme. Marchesi was in London, in response to an invitation from their British Majesties to attend the wedding of the Duke of Kent and Princess Marina.

Bustabo Appears under Baton of Mengelberg

AMSTERDAM.—On November 25 Guila Bustabo appeared in this city with Mengelberg and the Concertgebouw Orchestra. On November 26, the young violinist performed in Utrecht at an orchestral concert at which Ernest Schelling was conducting; 29, Miss Bustabo appeared at The Hague. R. P.

AMERICAN PROPAGANDA

From Our Readers

Credit Where Credit Is Due

Washington, D. C.,
November 21, 1934.

To the Musical Courier:

I was much interested to read in your November 10 issue the interview with Mr. Wheeler Beckett, conductor of the Richmond Symphony Orchestra, in which he eloquently describes the beginning of that organization, now in its third season. And in the same issue your important editorial commending the enterprise that created an orchestra in "hard times."

These are most encouraging facts and of great potential importance to symphonic music in this country. It should be a matter for much rejoicing.

We in Washington feel proud to think that Richmond followed in our footsteps, as our National Symphony Orchestra was born a year previously to the Richmond one, also in hard times. In that year and subsequently we have had audiences ranging from 2,000 to 3,800. The guarantee fund forming the nucleus of our orchestra's budget is not supplied by the contributions of one or two enthusiasts, but the first year came from ninety contributors; the second from 350 contributors; the third year from 700 contributors; and the fourth year from 1,200 contributors.

I agree heartily with your editorial that such an orchestra is fine for any community, but we have a pride, so to speak, in having been first, in spite of the depression!

Feeling confident that these facts will interest you, I have the honor to be

Your continuous reader,
MARY HOWE.

OBITUARY

Alex L. Ritzler

MILWAUKEE, Wis.—Alex L. Ritzler, fifty-nine, died here recently. A veteran teacher and formerly a member of the Minneapolis Symphony Orchestra, and of Sousa's band, he traveled with the band on several foreign tours. He began his career as musician with Hensler's Juvenile band here, when he was seven years old. J. E. McC.

William McKinley

CHICAGO.—William McKinley, veteran Chicago music publisher, died at his home here after a long illness on December 6. Mr. McKinley, who was seventy-five years old, was head of the McKinley Music Company, which he founded in 1896. He is survived by a wife and one daughter. R. D.

Loeffler Work Performed by Kindler With National Symphony Orchestra

Olga Averino Sings Vocal Part in Canticum Fratris Solis—Scriabin's Divine Poem Is Novelty in Washington—Don Cossack Chorus Applauded

WASHINGTON, D. C.—At Constitution Hall on December 6, there was a large audience to hear the twenty-seventh symphony concert of the National Symphony Orchestra conducted by Dr. Hans Kindler, with Olga Averino, soprano, as soloist.

The Beethoven overture No. 3, known as the Leonore, was the opening number, to which Kindler gave a masterful reading. An exquisite interpretation was also given Träume (Wagner).

Mme. Averino offered the Loeffler Canticum Fratris Solis. Though she does not possess a voice suitable for opera, it is of a type that should be very successful on the concert stage. She sang with brilliant musicianship.

The Scriabin symphony No. 3, known also as Le Divin Poeme, was the concluding number and really proved the highlight of the program. To attempt a work of this calibre and play it with such perfection as Kindler's orchestra did, was a test giving evidence of a great conductor and a fine orchestra. The several solo passages throughout the Scriabin symphony were delightfully played by Concertmaster Frank Gittelson. Unusual enthusiasm was displayed by the audience, who recalled Kindler several times.

DON COSSACK CHORUS IN CONCERT

The Don Cossack Russian Male Chorus, with Serge Jaroff conducting, made its appearance before a large audience at Constitution Hall on December 2. This successful concert was sponsored by Mrs. Dorothy Hodgkin Dorsey.

The expected conservative audience at Constitution Hall literally went "crazy" during this concert. Constant applause was not sufficient to express the sentiment of the audience but the demonstration went further. "Bravo" was yelled from all parts of Constitution Hall. The Russians in the audience showed their appreciation with numerous yells and the requests for popular airs. Of course, among the encores were Dark Eyes and Ay, Oochnem.

The program included songs by A. Kastalsky, Wedel, Tschaikowsky, Gretchaninoff, Rimsky-Korsakoff, Moussorgsky, Schvedoff, G. Fistulari, Dargomijsky, N. Gogotzky and several numbers arranged by Serge Jaroff.

The chorus was in excellent form. The several soloists taking the important solo passages throughout the program showed evidence of artists of the highest order. Much credit is due Serge Jaroff. He seems to control every breath of these powerful looking Cossacks. Aside from the required shadings with the gradual diminuendos and crescendos, Jaroff is able to extract from this human symphony an instant pianissimo followed by a powerful forte.

KREISLER IN RECITAL

The expected large audience was present to hear Fritz Kreisler on December 4 at Constitution Hall. This concert was under the direction of Mrs. Dorsey.

A tone such as Kreisler produces can only be produced by Kreisler. Though some tones were slightly flat and in a few instances harmonics were not quite clear and there were other indications of "not at par," still Kreisler is in a category with extremely few of the present-day violinists. In response to constant applause he included among the many encores Caprice Viennois, Schöne Rosemarin and Liebesfreud. The noticeable flaws were in the Mendelssohn concerto. It was in the Korngold suite and Falla's Spanish Dance that Kreisler redeemed himself; these two compositions were a musical treat.

G. S.

Musicales

Harold Henry Plays

On November 23 Harold Henry, pianist, gave a recital in the ballroom of the New York home of Mrs. Charles B. Alexander. On this occasion his program consisted of fantasy in C minor, Bach; Scenes from Childhood, Schumann; La Cathedrale Engloutie, Clair de Lune, Dr. Gradus ad Parnassum, Debussy; sonata, op. 109, Beethoven; nocturne, op. 62, No. 2 and waltz, op. 64, No. 2, Chopin; Isoldens Liebestod, Wagner-Liszt. Mr. Henry displayed his accustomed suavity, tonal finesse and poetic fire. The audience was large and responsive. F. S.

* * *

Eugene Plotnikoff Conducts American Program

The auditorium of the American Museum of Natural History, New York, was crowded on December 5 when Eugene Plotnikoff conducted works by James P. Dunn, Gershwin and Herbert. Mr. Dunn publicly praised the conductor for his interest in and performance of American composers' works. His symphonic movement has idiosyncracies as well as moments of chromatic melody. Gershwin's Rhapsody achieved its usual success, and was dashingly played by Alice Mitchell, and the many Irish present appreciated the Irish Rhapsody by that German-American Irishman, Herbert. Lucie B. Rosen at the theremin interested the audience with melodies by Carrisimi, Cagliano and Wagner, skillfully produced from her electric instrument. F. W. R.

* * *

Bernard Gabriel Presents Lecture on Opera

Bernard Gabriel on December 4 gave the final lecture in a series which he has been presenting at his New York studio. His subject on this occasion was opera, tracing the art from its beginnings in 1600 through to such current manifestations as Four Saints in Three Acts. Mr. Gabriel is an excellent lecture-recitalist. He speaks informatively, entertainingly and comprehensively, and illustrates his talk with well timed piano interludes. He remarked that although many people believe opera to be dying, if this is the case it is a memorable passing, since 50,000 operas have been written in 300 years. Of particular interest were the unusual recordings Mr. Gabriel had secured, and the audience was regaled with the legendary voices of Tamagno, Lilli Lehmann, Nellie Melba, Lillian Nordica and Adelina Patti.

As an example of coloratura execution, Mr. Gabriel played the Proch theme and variations sung by Galli-Curci on one of her early records. Mathilde Prezant, soprano, assisted Mr. Gabriel by singing several arias during the evening to illustrate opera in different stages of development. She sang with feeling and was enthusiastically received. The attendance was large and the entire program commanded close attention. G. N.

* * *

Carolyn M. Cramp Organ Recital

Carolyn M. Cramp's third monthly organ recital was held at Clinton Avenue Congregational Church, Brooklyn, N. Y., on December 9. The program contained conspicuous examples of classic and modern music, ranging from Handel and Bach to Clarence Dickinson, Yon and Bonnet. Rapt attention was manifest in the case of the *andante* from Tschaikowsky's Pathetique Symphony and the Liebestod (Wagner). They held much varied registration, approaching orchestral colors. Dickinson's Storm King symphony echoes the composer's impressions of the picturesque scene on the Hudson River, adjacent to his summer home, and this was played with appreciation of its imposing beauty. Four appropriate Christmas-tide pieces which closed the program were Gesu Bambino (Yon), Noel (d'Aquin), The Holy Night (Buck), and Rhapsodie Catalane (Bonnet). F. W. R.

* * *

Isadore Freed and Otto Luening Introduce Compositions

Compositions by Isadore Freed and Otto Luening were presented in a concert at the New School for Social Research, New York, on November 28. Mr. Freed played five of the six piano pieces in his book Rhythmic Sonorities, and afterward gave a talk on the æsthetic, significance of the music. Mr. Freed believes that anything in music is good, provided it is done well. He admitted that his methods depart sharply from tradition, but, he said, in his work every moment is related to the original impulse, the logical continuation of the line. When the idea has been expressed the piece is finished.

Mr. Luening's part of the program offered a variety of numbers, all distinguished by originality of style. Two works written when he was sixteen opened the program, and the subsequent development of his talent was set forth by actual example. Ethel Luening, soprano, sang the songs, and accompanied Mr. Luening at the piano when he played the fantasy for flute. Two excerpts from Mr. Luening's opera Evangeline were given—the arietta and prayer, the former a brilliant passage, the other tender and of a more subdued lyricism. Mañana, described as a song without words, Mr. Luening said was colored somewhat by the influence of the Southwest, where he and his wife spent some time teaching at the University of Arizona. Gregory Tucker brought out the beauties of Mr. Luening's sonata.

This concert was one in the series of modern music which Henry Cowell is conducting. Mr. Cowell introduced the artists and led the discussion which followed the program. G. N.

* * *

Virgil Fox Inaugurates Hugh McAmis Studio Organ

The studio of Hugh McAmis, New York, was the scene of an organ inauguration on December 5 by Virgil Fox, brilliant young American organist. The three-manual instrument, voiced to studio dimensions, contains a fine variety of tonal colors. Nearness to the organist gave unusual opportunity to observe his facility and ease, especially of pedal performance. Mr. Fox uses both feet with the flexibility of hands and fingers. The choral melody, played by feet, in a Bach prelude; the rapidity and ease in the Fugue a la Gigue (Bach); pedal chords in a Guilmant work; rapid trills played by both feet, scales and glissandi, all were accomplished with nonchalance and accuracy. The many fellow-organists present gave him vociferous applause, for such pedal-work appeals to all. The tasteful use of chimes and climax in a Middelschulte work, the sturdy, clean-cut rhythm and emphasis of Handel's concerto, the fleet fingers and impeccable accuracy of Dupré's Spinning Song, also received plaudits. McAmis' own Dreams deserves special mention as a work of melodious nature, lovely thematically and rich in harmony; calls for "composer" brought modest acknowledgment. The final Pageant by Sowerby displayed a stunning piece of nearly impossible difficulties, all triumphantly surmounted by the youthful organist. The presence of leading organists, builders, managers and others showed the general interest taken in the occasion. F. W. R.

* * *

Westlake Fortnightly Musicale

An overflowing audience heard Dr. A. Verne Westlake's Fortnightly Musicale at Aeolian Hall, New York, on December 5. William Reid, organist, started the program with effective interpretations of Bach and Widor works, closing with MacDowell and Wagner compositions. Kempton Searle, bass-baritone (from the Stevens studio), offered with rich tones songs by Handel, Ravel and Holmes, adding three songs by the American composers Griffes, Carpenter and Sanderson. Helen Ernsberger was at the piano. Irene Hampton, artist-pupil of Dr. Westlake, gave a sparkling performance of Danse d'Olaf (Pick-Mangiagalli), and received acclaim for her playing of the Bach-Busoni chaconne. Her dynamic range, poise and understanding of this classic stirred her listeners, who demanded an encore.

William O'Toole interested the audience wtih a talk on The Creative Approach. Post-programs items were by youthful pianists, ranging from nine to eleven years of age. They included a soloist, Miriam Kartch; Angelina Superti and Ernest Schmuckli, in a two-piano piece. These two, with Marie Colisi and Dorothy Rosenbloom, also played a two-piano number, arranged for eight hands. These were all prize-winners in New York and New Jersey contests. F. W. R.

* * *

Alfred Boyce Leads Apollo Club

BROOKLYN, N. Y.—The first concert, fifty-seventh season, of the Brooklyn Apollo Club (Alfred Boyce, conductor) in the Academy of Music found the hall crowded. Jeanne Dusseau, Chicago soprano, assisted the ninety singing men as soloist. Beginning with Our Motto, sung at each concert in hearty harmony, Maunder's Northmen was interpreted with vigor. Contrasting unaccompanied items followed such as Softly Sleeps (Hidalgo), My Love's a Lassie Yet, Music of the Spheres (Baldwin), with markedly beautiful effects of subdued expression as well as animation. Henschel's Morning Hymn, with piano and organ, achieved mighty climax,

(*Continued on page 26*)

Stokowski Resigns

(*Continued from page 5*)

to my colleagues in the orchestra, our concert audiences everywhere, our youth group and our radio listeners.

"Last Spring my contract with the Philadelphia Orchestra expired and you offered me in your letter of January 24 a new five-year contract. I thanked you, but asked for a year's leave of absence for study. Later you asked me to 'help out' by conducting for the three opening months of this season, and in that spirit I signed a contract to conduct all the concerts from October 1 to December 26. You asked me to conduct opera also, but I declined because I wished to have us produce certain operas in new ways, and there was not then time to prepare the new methods. These new methods were partly begun by us in Wozzeck, in Schönberg's Glückliche Hand and Stravinsky's Oedipus, but since then important new possibilities have been developed.

"In October you asked me if I would in principle be willing to sign a further continuing contract to begin September, 1935, with no time limit, either party having the option to terminate it at a given date each year. I expressed my willingness to do this provided the work for next season could be done according to certain principles which I outlined fully to you in my letter of November 5.

"You accepted these principles in your letter of November 20.

MANAGERSHIP CRUX OF DIFFICULTY

"Meanwhile a new element had entered. Mr. Judson had resigned as manager in his letter of October 8. From that time on, in letters and conversations, I have repeatedly stressed the importance of your selecting and engaging the new executive director (or manager) for next season, so that together this executive director and I could develop the general conception of next season's work, establish the principles upon which we would base our planning, and bring practical execution of the plans to a point where the executive director would be able to carry them on after I leave Philadelphia on December 31 for the other work that I postponed last spring at your request.

"You have not been able to find and engage an executive director that is acceptable to the majority of you and to me, and so I have not been able to make the great number of detailed arrangements that would be absolutely essential for the coming season if it were to be carried out as I have conceived it. My plan was so to relate opera and symphony concerts to each other that the whole season would have musical unity. At this date it is impossible to make these arrangements by December 31 and equally impossible for me at this time to defer my departure.

"For this reason I cannot now assume the musical responsibility of next season. Even if you found and engaged an executive director tomorrow, there would not be time for adequate preparation between now and December 31. From the legal standpoint we are both free because you have not presented a written contract to me, and no contract has been signed by either of us for next season. This leaves the legal aspect clear, as the work covered by my present contract will be completed on December 26.

"But from the personal and musical side, I am sad at the thought that I must now leave the orchestra that I have worked so hard to help build up. No words can express the affection I feel for all my friends in the orchestra and my unhappiness that I must leave them now. Hundreds of times the players in the orchestra, the public of the Friday, Saturday, Tuesday, youth and radio audiences and I have responded together to inspired music, and this has built up a feeling of understanding and friendship that it is terribly hard to realize must now come to end.

"Because of the loss of time which cannot be made up, I cannot accept the new contract you have offered me for next season. I shall, of course, completely fulfill my present contract and leave my department in good order. I wish to pass over in silence and forget our deep-lying differences of opinion and remember only the beauty and inspiration of the music we have made.

"I write this with pain in my heart.

"LEOPOLD STOKOWSKI."

Early next month Mr. and Mrs. Stokowski and their children will leave on a trip to the Orient. The conductor will study Japanese and Chinese music and make guest appearances with several Japanese orchestras. Further than this, his plans for the future are indefinite.

Collecting Rare Violins Described As Occupation of Thrilling Interest

Nathan E. Posner, Dealer, Tells of Exciting Episodes in Following Trails of Celebrated Instruments

Early in the last century there lived in Italy a lover and collector of fine violins named Tarisio. He was a gypsy-like eccentric, careless of dress, of fame and of fortune, who would make long and mysterious journeys into remote parts of Italy and return laden with the choicest and loveliest violins of the great Italian makers. Where he found them, how and at what price he cajoled them from their owners, he would never say. His treasures spoke for themselves as he displayed masterpieces of Stradivari, Joseph Guarneri del Gesu, Nicolas Amati and others in practically unblemished condition.

Prominent among present day successors of Tarisio is Nathan E. Posner of Brooklyn, N. Y. Outwardly, there is a vast difference between the two men. Mr. Posner is no eccentric, but a cultured gentleman who loves music, books and paintings. However, he and the long-dead Italian have in common a deep enthusiasm and reverence for violin masterworks. To this, Mr. Posner has added an equal passion for violin bows, for examples of the art of Tourte, Kittel, Voirin, Peccate and others. Like Tarisio, he makes trips throughout the world to add to his stock.

Mr. Posner recently received a visit from a representative of the Musical Courier. After having examined the valuable instruments in his collection and admired their beauty, the reporter asked Mr. Posner how he happened to enter this fascinating field.

"Many years ago," Mr. Posner replied, "I found myself the youthful owner of a moving picture theatre with an orchestra. The violinist leader was fonder of his cups than of his job; and I, who played the violin, was often forced to substitute in his place. This unsteady fellow had a violin which he offered for sale to me. The label inside bore the name of a well-known violin maker and repairer of New York. My interest in the instrument was aroused. The price was low, but the violin needed radical repairs. I thought it might be a stimulating experience to take the violin to its creator for overhauling.

Separating Sheep from Goats

"This was the beginning. From this man I learned that his violin bore a false label, that the supposed creator had not made it at all! I was astounded. Was such a thing possible among fiddles? My education was beginning. More contacts with this maker added further to my slender stock of violin knowledge. The enthusiasm for the instrument began to take hold of me. To play the violin was not enough. I wanted to know the secret of its creation, the mystery of workmanship, varnish and tone, the enigma of what makes a masterpiece. All this came gradually over a period of years. And simultaneously, there went with it a hunger actually to see and hear and examine great examples of the masters.

"Where could I find such authentic examples? How could I be sure that an instrument bearing a Stradivari label and reputed to be a Stradivari was genuine? New York at that period contained many fine violin masterpieces, but they were not generally accessible, especially to tyro connoisseurs.

"But I persisted in my search for the authentic and the beautiful. I made many blunders and was easily deceived. I recall," he interpolated similingly, "my adoration of a certain collector who lived in New York, a genieration ago. This collector had a house full of homely daughters. So frenzied was my love of his violins, that I would gladly have married the homeliest of his homely daughters in order to get one of his violins. Years later I learned how lucky I was to have escaped. Not one of his fiddles was genuine.

"I remember my acquaintance in those years with a printer, Goreck by name, whom I looked up to as an authority on violins. Looking back, I see that those idols of my youth in fact knew nothing about fiddles; but at that time they loomed to me as remarkable connoisseurs. One day I asked Goreck what was the most difficult thing in the world to do. Goreck answered, 'To make a violin without any instruction.' Thus challenged, I did the most difficult thing in the world and made a violin without any instruction. I still think I made a pretty good fiddle—allowing generously for my youth and inexperience.

NATHAN E. POSNER

Guarding Precious Specimens

"I recall the purchase of my first, my 'Spanish' Amati. A Spaniard offered to sell me the instrument for $1,500, a sum far beyond my means. Discussion, argument, bargaining brought the figure down to $150. That night, the precious fiddle safe in a case under my bed, I slept little. The $150 was a large sum for those days and I wondered if I had not plunged recklessly above my head. It was not long before I learned that my 'Spanish' Amati was authentic but woefully worm-eaten as to top, scroll and rim, and that the back was new. My insomnia was justified—but for a different reason. What a sum $150 seemed in those days.

"Next came a Nicolas Gagliano. The price was $175 but at least the violin was genuine and sound. My father chided me. 'Fiddles, fiddles, always fiddles,' he said. 'Why don't you invest in real estate? That's where the money is—not in wooden scrape-boxes like this.' I thought, 'I'd rather make $10 on a fiddle than $10,000 in a real estate transaction.' The profit motive was secondary. The primary thing was the joy of dealing with violins, of handling them, discussing them, owning them.

"A few years went by and I was offered the purchase of the 'Fontaine' Joseph Guarneri del Gesu. The price was $6,000 to be spread over one year. How I longed to be able to finance this violin, but the price was far beyond my purse on any terms.

"More years passed, and I began to move awkwardly in the realm of master-names. Then came my first trip to Europe and meeting with the celebrated Hill, Hart and other outstanding dealers of England and the Continent. Gradually I came to know the great private collectors and began to acquire their masterpieces. I scoured all parts of Europe, made long and arduous and sometimes futile trips while on the scent of some famous violin, but always I managed to return to New York with some Stradivari, del Gesu, Amati or Carlo Bergonzi, faultlessly preserved. For I was no longer interested in the mediocre, the partially preserved specimen, even if made by one of the giants.

Bows of Unique Value

"Side by side with my love for fine violins, there grew up my enthusiasm for bows. It began when an artist named Lehman, a painter in oils, introduced me to the high and lovely and difficult art of bow-making. And so today, I possess what, in all humility, I consider to be the finest collection of bow masterpieces in all the Americas, North, South and Central. It includes examples of Tourte, of Kittel, Vuillaume, Peccate, Paject, Voirin. They must be in perfect preservation and unique specimens of a master bowmaker's art."

A few among the great violins that have passed through Posner's hands are the "Castelbarco" Stradivari, the "Joachim" Stradivari, the "Spohr" Stradivari and the "Ward" Stradivari; the "General Ernoff" Joseph Del Gesu and the "Duc de Camposelice" Joseph del Gesu. Outstanding among his bows have been the "Tivador Naches" Tourte, the "Baillot" Tourte and the "Wieniawski" Tourte.

Posner is a rapid buyer. One glance at a violin or bow often suffices to convince him that this specimen is for him. He purchased one of his famous Stradivari in five minutes from an English dealer, having had only a glimpse of the violin shortly before boarding the boat-train for America. He prefers to do business with dealers rather than with amateurs or private individuals. "Dealers," he said, "understand values in a way others do not. They never dwell in the price-realm of the fantastic."

Mr. Posner believes that concealment of knowledge may sometimes be merciful. Once, in a town in Connecticut, a man who had collected violins lay dying. He claimed to have many famous Stradivari, Amati and other instruments of great makers. His family and friends believed him. Posner was invited to inspect the collection. "When I arrived, I saw the man in bed surrounded by relatives and friends. In their presence the man pointed out to me his treasures as they hung on the walls. I examined them, praised them and congratulated the sick man on his possession of them. In reality, not one was genuine, but I simply could not disillusion the dying man; he must be allowed to die happy."

The Posner home in Brooklyn is often the scene of gatherings of distinguished musicians and music lovers. Eminent violinists and ensemble players come to share in his hospitality and to exercise their talents on his violins and bows. E. C.

Eastman School Orchestra Begins Season Under Hanson in Rochester

Civic Music Association Sponsoring Light Opera Productions—Iturbi Applauded as Conductor of Philharmonic Program

Rochester, N. Y.—The Eastman School Orchestra presented its first public concert of the season under the leadership of Dr. Howard Hanson. The orchestra was at its peak in the Sibelius first symphony, giving this lucid work a professional performance. The string attack was precise and invigorating; the brass was vibrant and resonant, especially in the horn section; and the woodwinds were tonally superb. In dynamic shades and mass volume the orchestra proved flexible and stirring under the inspired conducting of Dr. Hanson. Debussy's Iberia and March from the suite Karelia by Sibelius completed an outstanding concert.

Operetta Series Planned

With the razing of the old Lyceum Theatre, this city became devoid of its last legitimate playhouse. To ameliorate this deficiency somewhat, the Civic Music Association is producing this year three light operas, with principal roles filled by New York guest artists who have played the same parts in either Broadway or road productions of the pieces.

The first operetta of the season, Romberg's Desert Song, will be given three performances. James Liddy will be cast in the leading male role of Pierre; Magda Lipinski will play Margot; and another unannounced guest will play the comedy role of Benjamin Kidd. Other parts will be taken by local singers. The production will be under the direction of Perrin G. Somers with the Civic Orchestra, under Guy Fraser Harrison, playing the score.

Gardner Read, scholarship student in composition at the Eastman School with Bernard Rogers, was represented on a pair of concerts by the Chicago Symphony Orchestra, Dr. Stock conducting, which played his Sketches of the City. Mr. Read, at twenty-one, is the youngest composer ever to have had his works performed by the Chicago Symphony Orchestra. The three sketches are based on poems by Carl Sandburg: Fog, Nocturne in a Deserted Brickyard, and Prayers of Steel.

Iturbi Conducts

Jose Iturbi returned to Rochester to conduct the Philharmonic Orchestra in a second concert, which was even more successful than the first. In a program of Mozart, Haydn, Wagner, Debussy, Granados, and De Falla, Iturbi demonstrated once again his masterful musicianship and dramatic sense. Especially prominent, as always in the Spaniard's interpretations, were the vitalizing rhythms underlying the tonal structure. Werner Janssen will lead the next Philharmonic concert.

Sandor Vas, pianist and faculty member of the Eastman School offered a recital on December 11 for the benefit of the David Hochstein Memorial Music School in the school auditorium. Mr. Vas' program will include compositions of Bach, Beethoven, Debussy, and Scriabin.

The annual Christmas Community Concert, sponsored by the Civic Music Association, will be held this year, December 16, at the Eastman Theatre. Six choral organizations will join their 400 voices with the Civic Orchestra in furnishing the program—the city's only Yuletide community event. Guy Fraser Harrison will conduct. T. G.

Juilliard School Gives Strauss Opera

(*Continued from page 5*)

sublime and the ridiculous, involved and not too effective in the theatre. It combines elements of ballet, opera, spoken drama and farce.

On the score Strauss has, however, lavished the wealth of his orchestral necromancy, writing in this case for a small ensemble of thirty-seven players, including piano and harmonium, each given the dignity of a solo instrument. His musical inspiration, at times uneven and particularly fitful in the prologue, however yielded many delightfully scored and lyrically lovely pages, such as the scene of Ariadne's lament with her three attendants, and also her final duet with Bacchus, the latter being perhaps unduly extended. In the Rosenkavalier vein is the lively waltz scene of Zerbinetta and her four cavaliers.

Production of Distinction

Although it could hardly be expected that student musicians would attain perfection of style in a work that is so characteristically Central European, there were many good things to be said for this production. On the scenic side it had striking brilliance and originality, largely owing to Mr. Kiesler's delightful settings, costumes and "properties," combining the baroque, the antique and gentle modernism effectively. The stage direction of Mr. Valenti was also spirited and impish in the comic scenes and stylized in the tragic ones. This sumptuous investiture was quite the best thing the Juilliard forces have given us. The use of a stage in two levels was an especially happy inspiration.

On the musical side, the orchestral reading showed the skilled and authoritative hand of Mr. Stoessel in the warmth and appealing lyricism of the love episode, and in the thousand magical touches which the composer has imparted to his scoring.

The cast showed surprising ability to cope with a most complicated and exacting combination of stage movement and song, and the elements of the performance doubtless fused with greater precision on repetition. Among the singers on the opening night, especial mention must be made of Josephine Antoine's spirited Zerbinetta, whose singing of the difficult aria won long applause. Good work was contributed also by Martha Dwyer as Ariadne, Maxine Stellman as the Composer (the latter using a splendid voice with skill), and by Albert Gifford as Bacchus.

The complete casts were as follows: Major Domo, Gean Greenwell; Music Teacher, George Britton and Harold Boggess; Composer, Maxine Stellman and Alice Mary Anderson; Tenor (Bacchus), Albert Gifford, Roland Partridge and Eugene Ramey; Officer, Robert Lawrence; Dancing Master, Jack Seultrinic; Wigmaker, Joseph Epley; Lackey, Renaldo Rovers; Zerbinetta, Josephine Antoine and the Ruby Mercer; Primma Donna (Ariadne), Martha Dwyer and Marvel Biddle; Arlecchino, Robert Dunn and Floyd Worthington; Scaramuccio, Allan Stewart; Truffaldino, Robert Geis and Mack Harrell; Brighella, Arthur de Voss; Naiad, Helen Marshall and Carolyn Ubanek; Dryad, Risé Stevens and Lucielle Browning; Echo, Helen Van Loon and Helen Fernum.

GLADYS SWARTHOUT
MEZZO-SOPRANO
of the
METROPOLITAN OPERA
NBC Artists Service
30 Rockefeller Plaza, N. Y.

Stueckgold and Martini Delight in Joint Concert for Atlanta Throng

Philharmonic Chorus Assists Artists in Scene from Il Trovatore—Vienna Choir Boys Applauded—Spectacular Piano Ensemble Program Enlists Large Body of Resident Performers

ATLANTA, GA.—The third in the series of All Star Concerts, which was a joint recital by Grete Stueckgold, soprano, and Nino Martini, tenor, drew another large audience to the City Auditorium on Thanksgiving evening and aroused as much enthusiasm as a football game.

These artists, heard here for the first time in person, were already well-known favorites of radio listeners. The fair-haired soprano excelled in four well contrasted songs by Schubert—Gretchen am Spinnrad, Der Schmetterling, Der Wegweiser and Wohin? Of the four, Der Wegweiser found her at her best, a truly exquisite vocalist.

The young, handsome and engaging tenor, Martini, was given a rousing welcome in his opening songs which was repeated at each reappearance. Wonder and delight were occasioned by his pure and lovely tone production. The amazing ease with which he sang exceedingly high tones and negotiated vocal and musical nuances was a revelation.

Excitement ran to high pitch as the program progressed and both artists were accorded many encores to which they valiantly responded, despite the excessive demands. The recital closed with the two artists singing the Drinking Song from La Traviata with the Atlanta Philharmonic Chorus, under the direction of Lawrence G. Nilson. As encore, Miserere from Trovatore was offered. Celius Dougherty, for Miss Stueckgold, and Miguel Sandoval, for Mr. Martini, were at the piano. The concert was sponsored by the Atlanta Music Club and the Atlanta Philharmonic Society, with Marvin McDonald, manager.

VIENNA CHOIR BOYS SING

Following close upon the above event was the concert, on December 6, by the Vienna Choir Boys at Wesley Memorial Auditorium, sponsored by the above organizations and under the same management.

The boys' choir, under the direction of Georg Gruber and Rector Josef Schnitt, dean, was received with the acclaim won by these young singers wherever they have appeared. Beginning the program with a group of early church pieces by Gallus, Nascus and Victoria, they sang with the technical precision and ensemble that matched the ethereal tone quality of their voices.

Offenbach's comic one-act opera, Wedding by Lantern Light, showed histrionic talent. The concluding group of Brahms and Schubert Lieder, sung in their native German, was memorable, as was the contrasting Morgenblätter Waltz by Strauss.

PIANO ENSEMBLE CONCERT PRESENTED

The spectacular piano ensemble concert which was the largest aggregation of pianists ever to play in ensemble in Atlanta, was heard on November 23 in the City Auditorium, with an audience of 3,000. Mabelle S. Wall, music editor of the Atlanta Journal, was chairman of the program, with Mrs. Paul Bryan as co-chairman.

A program of variety and contrast, varying from two pianos, four hands, to eight pianos, sixteen hands, was presented with verve, good ensemble and professional exactness. Bach, Rameau, Beethoven, Schubert, Saint-Saëns, Raff, Chopin, Borodin, Tschaikowsky, Rachmaninoff, Strauss and Wagner were the composers represented.

Advanced students, young artists, and some of the best known professional pianists of the South took part in this unique event, which was given for the benefit of the Rabun-Gap Nacoochee School. Mrs. Jeff Hutchings is president, and Mrs. Murray Hubbard, honorary president of the Rabun-Gap Nacoochee Guild which sponsored the program. About 100 musicians were represented in this presentation.

Those who took part in the student section of the program were:

Myrtiss Trimble, Margaret House, Jane Fant, Beatrice Galleher, Marie Waters, Ann Bumstead, Mary Taylor, Rebecca Moore, Martha Medin, Betty Ann Parish, Laura Wallace, Anita Aspinwall, Mary Campbell, Phoebe Young, Elmer Ray Bunnell, Jack Pirkle, Charlotte Adams, Hazel Oates, Katheryn Herren, Margaret Wallace, Harry Barnitz, Stanley Brown, Hugh Ivey, Frances Lewis, Alma Mosteller, Elise Watson, Miriam Davis, Marie Barinowski, Caroline Malone, Katherine Kamper, Elizabeth Allen, Dorothy Hyatt, Eugenie Bridges, Kathleen Stokey, Irma Jackson, and Morris Styron.

In the artist section of the program were:

Florence Shearer, Hutchins, Maud Pickard Genz, Bonita Crowe, Herbert Burrows, Charles E. Johnson, Mary Morris, Mrs. R. L. Branen, Paul Floyd, Blanche Roberts McCowen, Sara Croft Hall, Eliza Holmes, Josie Futrelle, Ruth Cathey Smith, Nona Early Robert Myddelton, Louise Higgins, Mrs. Mason Lowance, Charles Johnson, Eda Bartholomew, Emilie Parmalee, C. W. Dieckmann, Julia Eckford, Alice Gray Harrison, Elizabeth Hopson, Dosia Hayden Lee, Mrs. Pierpont Spiker, Mrs. William R. Elsas, Lillian Rogers Gilbreath, Ruby Chalmers, Caroline Dowman and Isabel Bryan.

Mrs. Walter Bedard was general manager of the presentation. Mrs. Armand Carroll, Evelyn Jackson, Georg Lindner and Lawrence G. Nilson directed the ensembles. Teachers of piano who contributed to the success of the event by supervising its preparation were, Hugh Hodgson, Franciszek Zachara, Charles Beaton, Ethel Beyer, Mrs. Morgan-Stephens, Mrs. Margie Griffith, Mrs. J. G. Addy, Mrs. Jane Mattingly, Mary Gwynn, Mrs. John W. Ware, Clara Mae Smith, Frances Burgess, Beulah Shirley, Rosa Muller, and Grace Lee Townsend. The program committee included, Eda Bartholomew, Mrs. John Felder, Ethel Beyer, Earle Chester Smith and Malcolm Dewey.

OTHER MUSICAL EVENTS

The Atlanta Music Club presented another of the morning programs at the Woman's Club Auditorium on December 5, with Nana Tucker, chairman. Modernists of the Classic Period was the subject of Miss Tucker's pertinent comments.

Lillian Rogers Gilbreath, pianist, Lillian Bennett, contralto, Eda Bartholomew, accompanist, and the Morgan-Stephens Concert Trio presented the program of works by Bach, Handel, Haydn, Mozart and Beethoven which illustrated the subject. M. S. W.

Winifred Parker and Marguerite Volavy in Recital

At Aeolian Hall on December 6, an enjoyable recital was given by Winifred Parker, contralto, and Marguerite Volavy, pianist. Miss Parker, born in England, has toured Canada in opera, oratorio and concert and has also been heard in many parts of the United States.

Her program was arranged to show the wide scope of a fine, natural contralto voice and sterling interpretative ability. It opened with a German group including Dein Blaues Auge (Brahms), Er ist's (Wolf), Träume (Krah) and Der Ton (Marx), given with flowing tone and intelligible diction. The Che Faro Senza Eurydice of Gluck revealed a nobility of style and much feeling.

Between these contributions Mme. Volavy was heard in the Gluck-Sgambati Melodies, Brahms' Capriccio in B minor, and intermezzi in A minor, G flat minor and C major. She displayed an excellent technic, fleetness of fingers and a tone that shaded from the greatest pianissimo to thundering forte. She was cordially received in these numbers and a later group was equally as enjoyable.

The French songs—La Chevelure (Debussy), Un Doux Lien (Dellruch) and Le Garcon d' Yverdon (Dalcroze), sung by Miss Parker, were especially well done, the moods being varied and abounding in charm and humor of interpretation. A lovely English group contained songs by Griffes, Scott, Cator and Horsman. There were several encores demanded by the responsive audience. Vera Kerrigan, at the piano for Miss Parker, furnished accompaniments of a sympathetic and musicianly calibre. J. V.

Lee Sherman Sings Faust Five Times in Six Days

Lee Sherman, new young tenor on the Haensel & Jones list, who has been making appearances this season with the Cosmopolitan Opera Company at the Hippodrome, New York, recently fulfilled an engagement in Buffalo, N. Y., singing the title rôle in Gounod's Faust. Mr. Sherman was originally engaged by the Emergency Relief Bureau of that city to sing three performances of the opera on November 22, 23 and 24 but the public's response was such that two additional presentations were given on November 26 and 27. Thus the tenor sang a total of five performances in six days.

As a result of his singing in the Gounod opera, he was engaged as soloist with the Buffalo Symphony Orchestra on December 16.

GORODNITZKI

"A young man of notable talent destined one day to join the select circle of the Olympians." (Soloist, Cleveland Symphony Orchestra.)
—Cleveland Plain Dealer

NBC ARTISTS SERVICE : : 30 Rockefeller Plaza : : New York

Hilda BURKE — Leading Soprano, CHICAGO GRAND OPERA CO., Opera-Radio-Concert-Movies

HART HOUSE — STRING QUARTET, Haensel & Jones, New York

ROSA PONSELLE — Exclusive Management: LIBBIE MILLER, 118 West 57th St., New York City, Victor Records

LILI KRAUSS — HUNGARIAN PIANIST, Touring in Europe 1933-1934

MARIA MÜLLER — Metropolitan Opera Ass'n, THE ELISABETH, EVA, SIEGLINDE, OF BAYREUTH. SALZBURG FESTIVAL

MARTHA BAIRD — *PIANIST*, CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 West 57th St., New York, *Steinway Piano*

LEONORA CORONA — Leading Soprano of METROPOLITAN OPERA COMPANY, Personal Representative: J. MAXWELL JOICE, Room 613, 1482 Broadway, New York City

ROSATI — GIGLI'S Only Teacher, VOCAL STUDIO: 24 W. 69th St., N. Y. C., *Circular Mailed on Request*, Phone PLaza 3-2575

NORENA — METROPOLITAN OPERA, Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York, George Engles, Director

Buy From Your Local Music Dealer

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! **Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.**

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

EUROPEAN

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Pariserstr. 39 Berlin, Germany

MARGUERITE
ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, PARIS FRANCE

ROCK FERRIS
PIANIST
CONCERTIZING IN EUROPE 1934-1935
Address care Morgan & Co., Place Vendome, Paris, France

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: LÉON DELORT, 252 Fbg. St. Honoré, Paris

FRANCOIS **LANG**
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honoré, Paris.

MARCEL **GRANDJANY**
HARPIST
37, Avs. de Chatillon, Paris, France

BURDINO
Leading tenor of Grand Opera & Opera-Comique, Paris; La Scala, Milano; Covent Garden, London; Staatsoper, Vienna; Liceo, Barcelona; etc.
In Europe 1934-1935
21, rue Mirabeau, Paris, France Phone: Auteuil 17.02

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

SIMON **BARER**
PIANIST—Europe 1933-1934
Address: Konzertbolaget, Stockholm, Sweden

INA SOUEZ
AMERICAN SOPRANO
Agents: Ibbs & Tillett, 124 Wigmore St., London, W. 1

LILIAS **MACKINNON** PIANIST
LECTURE RECITALS
1 Paultons Square, London S. W. 3, England

EISENBERG
VIOLONCELLIST
Europe 1933-1934
Management: Kiesgen & Yzaye, 252 Fbg. St. Honoré, Paris

CARMEN STUDER
(Mrs. Felix Weingartner)
CONDUCTOR—IN EUROPE 1933-1934
Address: 186 St. Albanring, Basel, Switzerland

MARIE AUGUSTE BEUTNER
SOPRANO
CONCERT AND ORATORIO
Linden-Allee 41. Berlin-Charlottenburg 9

VIOLA **MITCHELL** Violinist
European Representative: Organisation Artistique Internationale, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe *Concerts—Recitals—Radio*
"Beautiful tone, superior technic, and soulful interpretation."—Cevcik.

PAUL A. PISK, *Ph.D., Mus.D.*
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olszewska, Supervia, D'Alvarez, Ninon Vallin Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Scherr, Casals, Piatigorsky, Morini, Garbousova. Studio: 93 Cornwall Gardens, London, S. W. 7, Eng.

AUBREY PANKEY
NEGRO BARITONE
Concertizing in Europe 1934-1935
Management: Organisation Artistique Internationale, Marcel de Valmalete & Cie,
45, rue de La Boetie, Paris, France

Dr. OTTO **ERHARDT** Operatic Producer
Formerly Chicago Civic Opera, Dresden State Opera. Producer Salzburg Festivals, Guest Producer Vienna Opera. ROYAL OPERA COVENT GARDEN, 1934.

ALFRED LYON
INTERNATIONAL CONCERT IMPRESSARIO AND MANAGER
60, rue du Colisee, Paris, France
Phone: Balzac 44.63

London Recital Calendar Includes Notables

(*Continued from page 5*)

pulsive energy, and climax upon climax, so that the audience was deeply stirred.

Vera de Villiers sang arias by Russian composers with well-controlled emotion, beauty of tone and vocal proficiency, and was received enthusiastically.

HARTY GETS GOLD MEDAL

Sir Hamilton Harty was presented with the gold medal of the Royal Philharmonic Society during the course of a concert which he conducted at Queen's Hall. His violin concerto was played by Paul Beard. It is not a new work, and though pleasing, offers no problems to the listener. On the program also was Berlioz' overture to Beatrice and Benedict, a Mozart Divertimento and Brahms' fourth symphony.

At the London Museum, Edwin Fischer played with a section of the London Philharmonic, conducting from the piano. On the program Bach, Mozart, Gabrieli and Pergolesi. Classicism at its best.

PIANISTIC SEASON BOOMS

The first of the pianists—more than a dozen of them—was Smeterlin, a master of shade and tint, who gives to the piano tone every possible nuance of color and beauty. Chief on his program were works by Debussy and Chopin, and strangely enough, the Debussy work was a transcription of the Afternoon of a Faun, a work which does not stand the loss of orchestral sonorities given to it by the composer.

Mark Hambourg celebrated his twenty-five years as a recording artist by playing in person some of his own familiar records. His daughter Michal played with him Liszt's Concerto Pathétique for two pianos.

Schnabel continued his series of instructive recitals at Queen's Hall with programs of Mozart, Schubert and Schumann. Borowsky played at Wigmore Hall a program extending from Bach to Stravinsky, through César Franck and Ravel. The modern music was the more enjoyable. One felt that the pianist himself was in sympathy with it, as it was in keeping with his effulgent and rich hued pianism. The César Franck prelude, choral and fugue was especially impressive, being played with force and depth, with restrained emotion and without sentimentalism.

NEW KEYBORAD ASPIRANTS

Pamela Norris also played Franck—the Symphonic Variations—accompanied by the New London Orchestra under the direction of Joan Bickers. In addition she played Medtner, Bach, Rachmaninoff. A clean, clear technician, and evidently gifted.

Sigrid Sundgren played little pieces by Sibelius and Palmgren, and a few classics, at Grotrian Hall. A vigorous Finnish pianist with much personality.

Gitta Gradova, possessed of amazing virtuosity and much magnetism, played Handel, Beethoven, Schubert, and so on, at Aeolian Hall, in a manner that aroused her auditors to enthusiasm.

Adeline Schuurman (with two u's in her name) made her London début in a program of classic and modern works, from Bach to Debussy, creating a good impression by her evident sincerity.

A remarkable pianist is Israel Hoffman, who played at Aeolian Hall. He has emotional depths that are exposed with careful preparation and clear understanding. He interprets by submitting his will to that of the composer. This is a fine art. It was particularly in evidence in Mendelssohn's E minor prelude and fugue, Beethoven's sonata in C and Schumann's Carnaval.

TWO VIOLINISTS

Of violinists there were but two. Telmanyi demonstrated again his possession of a thoroughgoing technical equipment in works by Tartini, Mozart, Bax and Carl Nielsen, a modernist who writes music that is equally difficult to play and to listen to.

Guila Bustabo gave a second recital with even greater success than that which she had already won here. Her technic never clouds her tone, which is broad and sonorous, and she interprets with real emotion. On her program works by Vitali, Paganini, Franck, Bruch.

—— AND SINGERS

Singers seem not greatly in evidence. Marguerite Spiridovitch, a Russian with a remarkable contralto, did a recital that was impressive if not stirring—for the contralto, especially if deep, frequently is among voices like the viola among strings, inclined to monotony. She sang some gypsy songs, playing her own accompaniments, that were interesting.

Pavel Ludikar sang with his fine bass some pieces by Dvorak, Czechoslovakian folksongs, classical Italian airs, Beethoven's Perfido, Schubert and Wolf. All of it a little too studied, with "too perfect" diction but in spite of this, offering much enjoyment from the beauty of the voice and its excellent control.

Sarah Fischer, Selma Whitehouse and Ivor Newton entertained with performances of songs by Handel, Brahms and Villa-Lobos, and violin music by Brahms.

RUSSIAN TWO-PIANO TEAM

Vitya Vronsky and Victor Babin gave a two-piano recital at Aeolian Hall the program of which included the Debussy suite En Blanc et Noir, Schumann's op. 46, Liszt's Concerto Pathétique and Rachmaninoff's second suite. It was well received playing with virtuosity when needed. All of the varied moods were brought to being, especially in the Schumann and Debussy.

Another "Mr. and Mrs." were heard in the Dolmetsch recital for viola da gamba and harpsichord. For those who like the soft tones of such instruments this was an altogether pleasing affair. The enthusiasm of the players is as great as their knowledge is genuine and the old music in the program was no doubt played at it should be. Th. consisted of works by Handel, Bach, Christopher Simpson, Telemann and Marais. Having heard an abundance of such music in Germany during the past year or two, this writer can say that for him at least, it sometimes becomes a bit tiresome.

THE TUDOR SINGERS

Cuthbert Bates has brought together a group of twelve vocalists known as the Tudor Singers. They do admirably. The program of a concert offered by them at Conway Hall included not only some Elizabethan madrigals but also Italian and German church music and choral pieces by modern English writers and folk-song arrangements by Percy Grainger.

Marcel Grandjany, highly gifted French harpist and composer, gave a Wigmore Hall recital of which the program was full of variety and interest and the interpretations replete with a genuine respect for the classic school as well as entire sympathy with the modern. In his playing of his own transcriptions of works written for the harpsichord, Mr. Grandjany gives shadefulness and force combined with clarity and nobility. In works of the modern French school there was a real feeling for the mysticism with which its delicacies are informed, and impressive exposition of its unique harmonic beauties. Mr. Grandjany is not alone a splendid harpist but a thorough musician as well.

CHAMBER MUSIC VIA RADIO

Chamber music was offered by the Kolisch String Quartet under the aegis of the B. B. C. at Broadcasting House. Schönberg's quartet in F sharp minor, opus 10, was heard, with Margot Hinnenberg-Lefèbre as singer. This is neither the Schönberg of today or the Wagnerian Schönberg of yesteryear. The result is that it is scarcely likely to please either camp. Beethoven and Schubert quartets, and Schubert songs, were presumably more to the taste of the radio audience.

The Belgian Piano String Quartet in a first London recital at Wigmore Hall, programmed Fauré's quartet in G minor and Brahms' in A major, as well as a quartet by Johann Christian Bach. The performances were vigorous and agreeable, but lacked depth of feeling.

Piatigorsky played original works and transcriptions at his Wigmore Hall recital in a manner that made even the least important works vital and interesting. He possesses the faculty of giving dynamic and rhythmic detail of the most minute description to bar and phrase, so that the interest is continuous. One does not await a climax but enjoys every moment of the work's progress. Composers listed were Beethoven, Delius, Francoeur, Weber, and others.

Stewart Baird Giving New York Series

Stewart Baird, baritone-diseur, is presenting a series, called Somewhat Different Musical Sunday Evenings, at the Hotel Plaza, New York. The first program took place on November 18. Its title was Spring, with subdivisions The Fleet's in the Hudson, The Races at Belmont Park, and The New Brides and Grooms. On December 16 Mr. Baird will give the second program, Summer—The English Inns and Castles, The London Season, and The Watering Places and Cures. For January 20 is scheduled the third program, Autumn—The Gardens at Bar Harbor and Southampton, The Yacht Races at Newport, and The Polo on Long Island. On February 3, comes the fourth program, Winter—The Opera, Chinatown and Park Avenue, The Mediterranean Cruise, and The Flashes of Broadway, 1935. As in former seasons, Mr. Baird is assisted by Ralph Douglass at the piano.

GERTRUDE EVANS,

national president of Sigma Alpha Iota, professional fraternity for women, which is launching an extensive program for 1934-35, and will hold its triennial convention in Denver, Colo., next August. The fraternity has a total membership of more than 8,000, and has chapters in most of the leading schools and colleges throughout the United States. (Photo by Mead-Pursell, Denver.)

Dr. Alexander Matthews to Lead Philadelphia Carol Program

Dr. Alexander Matthews, choral director and authority, will appear in the foyer of the Academy of Music, Philadelphia, on December 18, presenting Christmas carols in their traditional form, from the fifteenth century to the present. Under his conductorship, the choir of St. Luke and the Epiphany will sing carols of many nations. This is the third in the series of concerts presented this season by the Clarke Conservatory of Music, Philadelphia.

EMIL VON SAUER
MASTER CLASS
for
PIANISTS and LISTENERS
from September 25th to June 1935
at the State-Academy of Music in Vienna
For particulars address
Secretary's Office,
State-Academy of Music,
Vienna, Austria

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

ANATOLE KITAIN
RUSSIAN PIANIST
Management: Hurok Musical Bureau, Inc.

MICHEL GIBSON
VIOLINIST
In Europe 1934-1935
Address: 6, Square Leon Guillot, Paris, XV, France

CONCHITA
SUPERVIA
ROYAL OPERA HOUSE
COVENT GARDEN
Management: NBC ARTISTS SERVICE

SYLENKA
SPANISH DANCES
EUROPE 1934-1935
PUPILS ACCEPTED
35, rue de Dantzig, Paris XV, France

Music Notes From Coast to Coast

FORT WORTH, TEX.—The Fort Worth Chapter of the American Guild of Organists, of which W. J. Marsh is dean, is sponsoring this season a series of three recitals by visiting organists. The first was given by Günther Ramin, organist at the St. Thomas Church in Leipzig.

The program, severely classical, was especially valuable in giving this public its first hearing of organ works of the pre-Bach period, through compositions of Buxtehude and Boehm. A Bach group was notable in clarity and perspective, culminating in a masterly performance of the magnificent C minor Passacaglia.

The first program of the tenth season of the Fort Worth Symphony Orchestra, directed by Brooks Morris, was made up of items of especial popularity from the programs of previous seasons, including the New World symphony of Dvorak. The soloist was Madeira Manchester, soprano, who gave a stirring and musically authentic exposition of two Wagner excerpts, from Tannhäuser and Die Walküre.

The Pro Arte String Quartet opened its third season with the Strauss quartet, op. 2, in A major and Wolf-Ferrari's quintet in D flat, in which the piano was played by Katherine Kilander, of Wichita Falls, with brilliant effect. The guest soloist was Ellen Jane Lindsay, soprano, who was in all ways impressive in a group of Strauss songs.

A large number of local musicians heard Ruggiero Ricci in his first North Texas appearance, at Texas State College for Women at Denton. The technical prowess of this lad is amazing, and, hardly less so, his musical maturity.

Ellen Jane Lindsay and Arthur Faguy-Cote, baritone, with Mrs. George Conner, accompanist, gave a thoroughly delightful performance of Wolf-Ferrari's The Secret of Suzanne on the Sunday afternoon series of the Woman's Club.

The Euterpean Club presented Gladys Heyser Webb, lyric soprano of San Angelo, and Keith Mixson, pianist of the Texas Christian University faculty, in joint recital, in which each showed interesting musical and technical gifts. E. C. W.

MIAMI, FLA.—The University of Miami Conservatory presented Walter Grossman, cellist, and Evelyn Plagman Jones, pianist, in a sonata program on November 19 in Recital Hall. They were assisted by Evelyn Raff, soprano. On November 26, Joe Tarpley, pianist and teacher in the conservatory, gave a recital assisted by Freda Slauter, violinist of Jacksonville. On December 3 the Faculty Trio appeared (Hannah Asher, pianist, Albert T. Foster, violinist and Walter Grossman, cellist).

The Miami Beach School of Music, affiliated with the University of Miami (Bertha Foster, director) had its formal opening on November 25. Miss Foster and the faculty were in the receiving line and Walter Shaeffer, director of the University of Miami Band, gave an outdoor program, presenting for the first time this season the sixty-five piece University Band.

The Miami Music Club (Grace Murray, president) is sponsoring again the Civic Music Series with Alexander Orr as president, Eda Keary Liddle, secretary and L. A. Oates, treasurer.

The Aeolian Chorus (Bertha Foster, director) gave a musicale at the Miami Biltmore Country Club recently for a scholarship fund. Evelyn Raff, mezzo-soprano (accompanied by Evelyn Plagman Jones) and Anna King, violinist (accompanied by Ellouise King) were the guest artists.

The Mana Zucca Club presented at the last club meeting, Margaret Evans, contralto, Celeste Moon, soprano. Jane French, violinist, and Mana Zucca played Grieg's sonata for violin and piano and Rubye Showers Baker, soprano, gave a group of solos. Accompanists for the afternoon were Eleanor Clark Linton and Frances Tarboux.

A. F. W.

OKLAHOMA CITY, OKLA.—Fritz Kreisler presented the second concert in the Artists' Series at the Shrine Auditorium on November 14 to an audience that overflowed onto the stage. He was received with enthusiasm by his hundreds of admirers from all sections of the state and in addition to his scheduled program played many encores in response to demand. Carl Lamson gave his usual splendid support at the piano.

The next and third attraction of the series is the Maier-Pattison two-piano team in January. We will be thrice blessed with pianists this season—the Ladies' Music Club announces the recital of Harold Bauer for January, and the College at Chickasha will present Guiomar Novaes as the second event in their Lyceum Course.

John C. Wilcox, Chicago voice teacher, who is holding a vocal clinic here, conducted the vocal forum at the annual convention of the Oklahoma State Music Teachers' Association in Enid on December 1. He is scheduled for a vocal clinic in San Antonio, Tex., in January, Los Angeles in March and in May will appear before the Music Teachers' Convention in Lincoln, Neb., to conduct the vocal forum. His splendid work has aroused a new interest in voice culture throughout the state and his clinic for teachers of music in the public schools is the finest type of vocal work ever offered here. F. P. H.

SAN ANTONIO, TEX.—A capacity audience greeted Fritz Kreisler when he was presented by the Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor). As he stepped from the wings, he was greeted with prolonged applause and the enthusiasm continued throughout the program. Numerous recalls were necessary after each group and he was generous with encores. Carl Lamson furnished his support.

Silvio Scionti is holding a master class at the Incarnate Word College.

Mrs. Walter Dunham, Barbara Brown and Edith Law arranged the programs for the first three meetings of the Tuesday Musical Club (Mrs. Eli Hertzberg, president). The subjects were, respectively: The Universe, Light and Darkness, and The Firmament. Interesting and instructive papers were read and musical illustrations were given by various members. This is the second season that Inspirational Sources of Music has been the general subject. Mrs. Alexander McCollister is program chairman.

The San Antonio Musical Club (Mrs. Lewis Krams Beck, president) held the opening *soirée* of the season, with the program in charge of Leila Pyron and Berry Kroeger, which was titled The Family Album—featuring the Gay Nineties. The dialogue was written by Joe Luther.

The junior department of the Tuesday Musical Club met in the home of Mrs. Eli Hertzberg. Italian Operas was the subject, with Elizabeth Gilbert as leader.

Various members of the Mary Stuart Edwards Study Club (pupils of Mrs. Edwards) presented a program at the Woodmen of the World Recreation Hall, under the direction of Mrs. E. J. H. Meier. Agnes Sanchez was the accompanist.

The broadcast sponsored by the Texas Federation of Music Clubs was given by the San Antonio Music Teachers' Association, with Stella Huffmeyer in charge. Mary Stuart Edwards is chairman of radio programs for the fifth district. S. W.

SAN DIEGO, CAL.—Following the welcome news of Dr. Otto Klemperer's return to Los Angeles and the opening of the Philharmonic Orchestra's season there, came the definite announcement of a concert to be given in San Diego by that orchestra under Dr. Klemperer on December 17 at the Savoy Theatre. At the time of writing the number of concerts to be given here has not been announced and is doubtless contingent on popular support.

A recent addition to out-of-door music has been a series of band concerts given Sunday afternoons in Balboa Park by the SERA Band, under the direction of James Larkin, bandmaster. Thousands of listeners have formed the Sunday afternoon band habit and additional programs are being planned to take place in the Plaza, the climate of San Diego encouraging year around out-of-door entertainment.

Local branches of the American Guild of Organists and the California Music Teachers' Association combined to offer the public on November 26 at the Mission Hills Congregational Church an opportunity to hear in a lecture, Arthur W. Poister, head of the organ department at the University of Redlands, who spoke on the musical situation in Europe from observations made in his recent year of study there. Mr. Poister studied in Leipsic under Dr. Karl Straube, cantor at St. Thomas' Church.

Vocal and instrumental pupils of Mr. and Mrs. Louis Bangert were heard in recital on November 8. A varied and exacting vocal program presented enjoyably Mrs. Roy L. Leutsker, Mrs. Louis M. Winn, Mrs. Clinton E. Bush, Mrs. George L. Weaver, Harriet France, Winnifred Green Rogers, Evelyn Martin, John Tyers, Armand Bouchard and Cornelius Kemp. Organ and piano numbers were played by Patricia Pennington Smith, Lillian Urschel and Dr. Roy L. Leutsker. Mr. Tyers was effective in one operatic and two classic numbers. The Boellmann Suite Gothique for organ had excellent presentation by Miss Urschel. The recital was well attended. H. B.

VICTORIA, B. C.—John Goss, English baritone, was the speaker addressing the Canadian Women's Club on the subject of Necessity for Music. The singer presented several songs illustrative of his subject matter.

Kayla Mitzel, Canadian violinist, was heard in recital in the ballroom of the Empress Hotel.

The Hart House String Quartet, assisted by John Hopper, Seattle pianist, gave a concert in the Empress Hotel, under the sponsorship of Mrs. J. O. Cameron. With the assistance of the pianist the quartet was heard in the César Franck quintet in F minor. The balance of the program included quartets by Schumann and Haydn.

The Victoria Operatic Society put on a well-staged performance of the musical comedy, A Country Girl. Leads were taken by Phyllis Deauville and Alva Wetherall.

Helen Ockenden, pianist, assisted by Thomas Kelway, tenor, was heard in recital under the auspices of the Musical Art Society. A. A. F.

Juilliard School Orchestra Opening Seventh Season under Stoessel

The orchestra of the Juilliard School of Music, under the direction of Albert Stoessel, is giving its first concert of the season tonight (December 15) at the Juilliard Concert Hall, New York.

This concert will open the seventh season of the orchestra's existence. It began as a small string orchestra composed entirely of students of the Graduate School. Later, wind instrument players from the Institute of Musical Art were added to the personnel, and it has now developed into a full symphony orchestra.

Adhering to his original policy in planning programs for this orchestra, Mr. Stoessel has included works of American composers. Charles Martin Loeffler's Canticum Fratris Solis, set for voice and chamber orchestra will be performed. It was recently played at the Pittsfield (Mass.) Music Festival. A symphonic poem by Howard Hanson, Pan and the Priest, is also to be heard.

The third symphony in F of Johannes Brahms opens the program. Glazounoff's concerto in A minor for violin and orchestra is also included, with Joseph Knitzer as soloist. Mr. Knitzer holds a fellowship at the Juilliard Graduate School, and as a recent winner of the Naumburg Foundation award, will make his New York début at Town Hall early in 1935.

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y. C.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

ALBERT CLERK-JEANNOTTE
237 West 86th Street
ENdicott 2-5869 New York City

CHARLES HAUBIEL
Composer—Pianist—Lecturer
Assistant Professor of Music: New York University
Athenaeum Concert Management, 113 W. 57th St., N. Y. C.

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York Columbus 5-2186

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 344 RIVERSIDE DRIVE, NEW YORK, TEL. RIVERSIDE 9-6890

ERICH SORANTIN
VIOLINIST—CONDUCTOR
Annie Friedberg, Fisk Building, N. Y. — European Rep. C. Voss, Vienna III

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York

HAROLD HENRY
PIANIST
748-B Madison Avenue,
REgent 4-5623 New York

DORIS DOE
Leading Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

MARY McCORMIC
Soprano
OPERA—CONCERT—MOVIES

RALPH WOLFE
Pianist
Exclusive Management: ANNIE FRIEDBERG
250 West 57th St., New York
Artist-Teacher, DAVID MANNES MUSIC SCHOOL
DIRECTOR NEW ROCHELLE BRANCH, DAVID MANNES SCHOOL

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

BARBARA BLATHERWICK
RECITAL—Coloratura Soprano—OPERA
PUPILS ACCEPTED
The Italian bel canto
37 Washington Sq., W., New York ALgonquin 4-8574

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
TEACHERS COURSES
160 West 73rd St., New York

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

GÖTA LJUNGBERG
SOPRANO
METROPOLITAN OPERA COMPANY
"The audience was privileged to hear Mme. Ljungberg's voice in all the richness and fullness of its dramatic power."
—Trenton (N. J.) Evening Times.
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York George Engles, Director

ROBERT GOLDSAND
Viennese Pianist
Management: Haensel & Jones,
113 West 57th St. New York

ERICA MORINI
Master Violinist
Management: Richard Copley,
113 West 57th St., New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

EDWARD JOHNSON
TENOR—METROPOLITAN OPERA
Management: Metropolitan Musical Bureau,
113 West 57th St., New York

SIDNEY BEER
ENGLISH CONDUCTOR
LONDON ENGLAND

LEONARD SHURE
AMERICAN PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th St., New York *Steinway Piano*

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

IGNAZ FRIEDMAN
PIANIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

VERA DE VILLIERS
CONTRALTO
Management: L. G. SHARPE,
25 Haymarket, London, S. W. 1, England

Stell Silvio
ANDERSEN and SCIONTI
(2 Pianos)
NBC ARTISTS SERVICE, 30 Rockefeller Plaza, N. Y.

CATERINA JARBORO
Concert Soprano
Exclusive Direction: Philadelphia Mgt. & Concert Bureau
529 South 19th St., Philadelphia, Pa.

FRANK MANNHEIMER
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

HANS KINDLER
CONDUCTOR
NATIONAL SYMPHONY ORCHESTRA
Washington, D. C.

HALL JOHNSON NEGRO CHOIR
Address Wm. C. Gassner, Steinway Hall, N. Y.
or Haensel & Jones, 113 West 57th St., N. Y.

ISIDOR ACHRON
PIANIST
Studio: 45 West 81st St., New York, N. Y.
Tel. ENdicott 2-9200

ESTELLE LIEBLING
SOPRANO
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

ENRICO ROSATI
VOCAL PEDAGOGUE
24 W. 59th St., N. Y. C. Tel. PLaza 3-2875

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

DAVID MANNES MUSIC SCHOOL
DAVID and CLARA MANNES, Directors
157 East 74th St., New York BUtterfield 8-0910

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

NEW YORK SCHOOL OF VOCAL ART
Carnegie Hall, New York City

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

REAL ART RECORDING CO.
VELVETONE—HOME RECORDING
444 E. 41st St., Paterson, N. J. Sherwood 2-3843
Steinway Hall, New York Circle 7-7073

Vancouver Music Lovers Give Ear To Wide Variety of Musical Fare

Sigrid Onegin, Don Cossack Choir, and Hart House Quartet Among Warmly Welcomed Visitors to British Columbia City

VANCOUVER, B. C.—The Don Cossacks Male Chorus, under the dynamic leadership of Serge Jaroff, drew a capacity audience at the Auditorium. The program began with fine examples of Russian church music, included a chorus from Glinka's The Life of the Tsar, and concluded with a variety of captivating folk-songs and fascinating Gypsy airs. Another crowded house on the following night testified to the drawing power of this splendid ensemble.

Sigrid Onegin, operatic contralto, thrilled her hearers in her first concert at the Auditorium. Unlimited power, penetrating beauty of tone and polished diction, combined with a magnetic personality, were the attributes of this undoubtedly fine singer. The works of Schubert were featured by this eminent artist in her second recital.

An unusual honor was accorded Vancouver when Onegin added to her program a little-known Scotch ballad arranged by Ethel Bassin, a local singer and pupil of the late Marjorie Kennedy-Fraser.

The Philharmonic Club presented its first recital of the season recently with success.

Nancy Reed was the soloist with the Vancouver Symphony Orchestra (Allard de Ridder, conductor), ably interpreting the Rachmaninoff concerto No. 2 in C minor. From all points of view this second concert of the organization was a vast improvement on the former. The works programmed included Mr. de Ritter's own orchestration of the Bach overture from the partita in B minor, Sigurd Frederiksen's interesting suite, East of the Sun and West of the Moon, and the Rimsky-Korsakoff Scheherezade suite.

Fritz Kreisler was accorded a rousing reception by a capacity audience in the Auditorium. The César Franck sonata in A major and the colorful Tschaikovsky concerto in D major were the highlights of the program which was completed by a group of lighter numbers, including many of the artist's own compositions.

Two recitals were given in this city by that veteran Canadian organization, the Hart House String Quartet, a scholarly and versatile chamber music unit. The first concert featured compositions by Haydn, Brahms and Schumann, the second those of Respighi and Ernest Bloch.

The second violin recital of November presented Kayla Mitzel, Canadian violinist, under the sponsorship of the Shipman New Deal Series.

Rachmaninoff was heard by a capacity audience in the Vancouver Theatre on November 22.

The Ryerson United Church Choir gave a creditable performance of Gilbert and Sullivan's H.M.S. Pinafore in the Point Grey High School.

Reginald Knight's String Sinfonietta presented an interesting program at the Western Music Galleries, assisted by Mme. Proloava Knight, George Randall, Alvin MacDonald and John Fraser.

John McDonald Lyon, Seattle organist, was heard in recital at the Canadian Memorial Church last month.

Woman's Musical Club activities included two afternoon concerts for November. The artists for the first program were Will Davis, flutist; Annabelle MacKenzie, mezzo-soprano; Phyllis Ward, Jean Coulthard, duo-pianists. On November 14 the Philharmonic Madrigal Singers were featured, assisted by Virginia Johnson, pianist, Eleanor Agnew and Alma Sheasgreen, violinist and pianist.

A. A. F.

I SEE THAT

Lily Pons and Margherita Tirindelli arrived in New York, December 5, on the SS. Champlain.

* * *

Fred Fox, French horn player, of Brooklyn, N. Y., was promoted to the position of soloist in the Minneapolis Symphony Orchestra on the death of Richard Lindenhahn. Mr. Fox, now nineteen years old, has played with symphony orchestras since the age of seventeen, including the National Symphony Orchestra of Washington, D. C., and the Manhattan Symphony Orchestra.

* * *

Minette Hirst, vice-president of Edwin W. Scheuing, Inc., held a reception on November 27, marking the opening of offices in New York.

* * *

The University Glee Club of New York has engaged Julius Huehn, bass-baritone, as soloist at its concert on December 20 at the Waldorf-Astoria. Mr. Huehn will present a group of songs. A recent engagement for him was in Der Rosenkavalier, which was given by the Philadelphia Orchestra as a stage presentation in that city on November 30, December 1 and 4.

* * *

Sylvia Lent, violinist, played in Petersburg, Va., on December 7.

* * *

Josephine Forsyth, soprano and composer, recently sang her own musical setting of The Lord's Prayer at the American Legion program in Peoria, Ill. Another current offering of a work by Miss Forsyth was the premier choral performance of her Kentucky Song by the Mundy Jubilee Singers in the Court of States at the World's Fair in Chicago.

* * *

Rachael Mastrota, pianist and pupil of Hans Barth, gave a recital at the Barbizon Plaza, under the auspices of the National School for Musical Culture, on November 13.

* * *

Tacoma, Wash., was added to the list of Pacific Coast cities to hear Richard Crooks in recital on the Metropolitan tenor's tour of the far West in November and December. Crooks sang there on December 12 under the auspices of the Tacoma Civic Music Association.

* * *

Mishel Piastro, violinist, broadcast on November 13 over an NBC chain, offering Beethoven romances; the same day on the Columbia hook-up he played the Beethoven concerto with the Columbia Orchestra.

* * *

The Christmas Song Festival of the People's Chorus of New York will be held in the Grand Ballroom of the Waldorf Astoria on December 19th. Members of all the units are to take part in a program of Christmas music, under the direction of the founder and leader Lorenzo Camilieri.

* * *

Georgine Marnie, youthful pianist, recently played works by Mendelssohn, Chopin, MacDowell and Liszt for an invited audience at Steinway Hall, New York.

* * *

Frank La Forge will be at the piano for Richard Crooks at his concert in Washington, D. C., on December 19. On December 27 he plays for Mr. Crooks at the Waldorf-Astoria, New York, at one of the Bagby concerts.

Hartwick College Choir to Appear under Laberge Management

The A Cappella Choir of Hartwick College, Oneonta, N. Y., is in its fifth year. Dr. Matthew Nathanial Lundquist is the director. The organization, which has gone under the management of Bernard Laberge, is fulfilling an active schedule of concerts, and during the last part of January and the first part of February will make a tour including appearances in the New England States, Canada and the Middle West. The choir has been invited to return to the studios of the Columbia Broadcasting System in New York for another nation-wide broadcast.

The choir is one of forty-eight selected voices. Its programs present choral music of the highest type, most of it in eight parts. Its conductor, Dr. Lundquist, has a background of extensive experience in this work, and is the composer of many published choral numbers. In addition to Dr. Lundquist's training, the choir meets weekly with Prof. Frank Parker of the Hartwick faculty for a period of voice training in its particular relationship to choral work.

The work of Dr. Lundquist and the choir recently received special commendation from the board of trustees of Hartwick College. It was stated that the choir has done more than any other agency in bringing the college to the favorable attention of residents of various sections of the country.

Metropolitan Opera Prospectus Lists Production Plans

The 1934-35 prospectus, recently issued, contains final details of new productions to be made by the Metropolitan Opera Association, which opens its season on December 22 with a performance of Aida. The company will present the following novelties and restorations during the season: In the Pasha's Garden by John Laurence Seymour, an American (world première), Der Rosenkavalier of Richard Strauss, Pergolesi's La Serva Padrona, Donizetti's Don Pasquale, Fidelio by Beethoven, Bellini's La Sonnambula, and Verdi's La Forza del Destino. The usual matinee Wagner cycle, including the Ring dramas, without cuts, will be given. This season is the twenty-seventh and last under the direction of Giulio Gatti-Casazza. The season closes March 31.

Ross Jungnickel Publications Taken Over by G. Schirmer, Inc.

The entire catalogue of Ross Jungnickel, Inc., publications is now to be handled exclusively by G. Schirmer, Inc., who have been appointed sole sales agents. Ross Jungnickel's orchestral arrangements are without exception based upon the composer's own orchestration, and Jungnickel's part consists simply in making that orchestration available to smaller orchestral groups with a minimum of change in the effect produced. The Jungnickel catalogue contains many other items besides orchestral arrangements of works included in the Artist's Orchestra Repertoire. It includes two Artists' Trio Albums for piano, violin and cello; violin solos, piano solos, string orchestra music, and masses and other choral music for the Catholic Church.

It also holds the Harmonized Scale Studies for orchestra or military band—in two volumes—the first for the sharp keys, the second for the flat keys.

Cincinnati Audience Hears Margaret Halstead

Margaret Halstead, soprano, of the Metropolitan Opera, appeared before the Cincinnati Woman's Club, Cincinnati, O., on November 1. Miss Halstead sang a program comprising the Suicidio aria from Ponchielli's Gioconda, and numbers by Schumann, Schubert, Duparc, Gretchaninoff, Dettmann, Wolf, Strauss, Horsman, Fogg and Quilter. Celius Dougherty was at the piano.

Sydney Rayner to Sing in America

PARIS.—Sydney Rayner, American operatic tenor, is sailing for America on January 5, to join the San Carlo Opera Company. He will appear with that organization in New Orleans, La., on January 10. During the last summer and the present autumn season, Rayner has been active in France, singing such operas as Faust, Tales of Hoffmann, Carmen, Tosca and Rigoletto, in Aix-les-Bains, Marseilles, Tours, Metz, Montpellier, Limoges, Reims, Grenoble, Lyons and Paris. During the entire month of December he is singing in opera in Tunis. I. S.

St. Paul Orpheus Club Concert

ST. PAUL, MINN.—The St. Paul Orpheus Club gave a concert in the People's Church Auditorium on November 27, with William Miller, lyric tenor, as assisting artist. The club sang Feasting I Watch (Edward Elgar); Autumn (Gretchaninoff); The Old Mother (Hugh Roberts); Sailors Chorus from The Flying Dutchman (Wagner); Gypsies (Henry Hadley), and Sylvelin by Sinding. This was the first public program in the sixteenth season, sixty-second concert. During the past fifteen years the club has sung more than 175 different numbers. Seven works have been dedicated to and sung by the St. Paul Orpheus Club. P.

EDITH MASON
SOPRANO—Chicago Grand Opera Co.
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GALLI-CAMPI
COLORATURA-SOPRANO
FREEMAN CONCERT MANAGEMENT
Steinway Hall New York

CARL FRIEDBERG
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

Buy From Your Local Dealer

CONSERVATORIES and SCHOOLS

New York University

As a part of the holiday program given by the Bamberger Little Symphony under the direction of Philip James over Station WOR on December 20, the Washington Square College Chorus will sing the Bach cantata, Unto Us a Child Is Born. The chorus will be conducted by Prof. Martin Bernstein of the New York University College of Fine Arts and will sing the cantata in its original German text. The orchestral portion of the program will consist of the overture to Handel's Messiah, the Pastorale from the Christmas Concerto of Corelli, Debussy's La Boite à Joujoux, the Rebikoff Christmas Tree Suite, and the overture to Humperdinck's Hänsel and Gretel.

On December 21 the chorus and the string orchestra of the college will be conducted by Prof. Bernstein in their annual Christmas concert in the School of Education Auditorium of the Washington Square College, New York. The concert will feature the chorus in the Bach cantata Uns ist ein Kind Geboren and three chorales, Puer Natus in Bethlehem, Das Alte Jahr Vergangen Ist, and In Dir Ist Freude. These chorales will be followed by the chorale preludes which Bach wrote upon them. The orchestral selections also include the Corelli Christmas Concerto, Haydn's Toy Symphony, and the St. Paul Suite of Gustav Holst.

Cornish School

SEATTLE, WASH.—The high point on a crowded calendar of musical events originating at the Cornish School was reached on December 14, when the Cornish Orchestra appeared in concert at the school's theatre. The orchestra is under the leadership of Peter Meremblum, head of the music faculty, and comprises seventy pieces representing a cross-section of amateur musicians from all over the region. Ten of its members are also members of the Seattle Symphony Orchestra. At its first concert of the season, the orchestra had as soloist Byrd Elyot, young violinist who won the National Federation of Music Clubs prize during its biennial convention in Minneapolis, Minn., last year.

Mr. Meremblum is also head of the Meremblum String Quartet, prominent chamber music organization, consisting of four members of the Cornish School faculty. This group supported Paul Wittgenstein during the playing of the Korngold quintet when the one-armed pianist made his recent concert appearance in Seattle. Mr. Meremblum this season took his place as first violinist with the string group he founded and trained, replacing Aaron Stankeovich.

Events at the Cornish Theatre include: November 25, the first in a series of Twilight Hour programs, when Louise Van Ogle talked on A Summer Holiday in Finland, during which she described her visit with Sibelius, demonstrated Finnish folk music on the piano and discussed modern Finland; December 7 and 8, the Cornish Dancers, under the direction of Welland Lathrop, gave two evening recitals and a matinee dedicated to children; December 9, Prof. Edward Wagenecht of the university lectured. For December 15, a matinee performance of the puppet show, The Wizard of Oz, is scheduled; December 22, the Cornish Players will present Dickens' Cricket on the Hearth.

Appleton, Wis., Hears Eunice Norton

APPLETON, WIS.—Eunice Norton, pianist, was heard in recital here on November 22, playing the Bach toccata and fugue in C minor, a group of Chopin pieces, the Davidsbundler of Schumann, Hindemith's Tanzstücke and the Liszt Tarantelle. Miss Norton is an artist of discriminating style, brilliant temperament and a technic which serves her interpretative ends with ease and flawless smoothness. The large audience gave hearty demonstration of their pleasure in her art. On November 27 Miss Norton presented the same program at Oberlin College.

W. F.

Joseph Szigeti's Itinerary

Fourteen appearances in twenty-eight days is the schedule of Joseph Szigeti's present American tour, his ninth since 1925. The Hungarian violinist was heard in New York at the Bagby Musicale of November 26 (his fourth reëngagement), twice with the Minneapolis (Minn.) Symphony Orchestra, once at a special Beethoven Concert of the Toronto (Can.) Orchestra and at the concert courses of Ann Arbor, Mich., the Bach Club in Baltimore, Md., Bridgeport, Conn., Iowa City, Ia., Acadia University, Wolfville, N. S., Sackville, N. S., Montreal, Lawrence, Kans., Asheville, N. C., Stratford, Can.

Szigeti will resume his European tour on January 7 in Paris at the American Women's Club, followed by appearances in Vienna, Luxembourg, Strasbourg, Florence, Genova, Cremona, Ancona, Turin and Bologna in January. In February he gives ten concerts in England, four in Holland and two in Paris, while March will see the artist in Budapest, Bucharest, Sofia, Athens, Alexandria, Cairo and Palestine and Syria. The tour concludes with concerts on the Riviera, in Paris and in London.

Rosemarie Brancato Opens Extensive Tour

Rosemarie Brancato has been booked for forty concerts this season in a tour that extends from coast to coast. She opened her season at the beginning of October with three concert dates in Canada, after which she fulfilled engagements in Georgia, Tennessee, West Virginia and Pennsylvania. After Thanksgiving she traveled west—first to Michigan. She interrupted her concert tour to appear in her home town, Kansas City, Mo., on December 9, in a performance of Rigoletto in which she sang the part of Gilda.

From Kansas City she proceeded to Wisconsin, returning East for concerts in Pittsburgh and Lexington, Ky. In February she will make an extended concert tour in the Northwest and California returning east by way of New Mexico. The month of March will find her fulfilling bookings in New England.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 15

La Argentina, dancer, Town Hall (A)
José Iturbi, pianist, Carnegie Hall (E)
N. Y. U. Glee Club, Town Hall (E)
Graduate School Orchestra, Juilliard School (E)

Sunday, December 16

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
English Singers, Town Hall (A)
Mozart String Sinfonietta, Aeolian Hall (A)
Gisella Neu, violinist, Steinway Hall (E)
Stradivarius Quartet, Washington Irving High School (E)
Tollefsen Trio, Brooklyn Academy (A)

Monday, December 17

Beethoven Association, Town Hall (E)
La Forge Operatic Ensemble, Brooklyn Academy of Music (E)

Tuesday, December 18

Philadelphia Orchestra, Carnegie Hall (E)
Ionian Male Quartet, Town Hall (E)

Wednesday, December 19

Yehudi and Hephzibah Menuhin, sonatas, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)
People's Chorus, Waldorf-Astoria (E)

Thursday, December 20

Artistic Morning, Plaza (M)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Jacob Feuerring, pianist, Town Hall (E)

Friday, December 21

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
Göta Ljungberg, soprano, Town Hall (E)
Concerto Series, Juilliard School (E)

Saturday, December 22

Metropolitan Opera season opening, Aida, Metropolitan Opera House (E)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)
Mount Holyoke College Carol Choir, Town Hall (E)
Mischa Levitzki, pianist, Washington Irving High School (E)

Sunday, December 23

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
English Singers, Town Hall (A)

Tuesday, December 25

Hänsel and Gretel, Metropolitan Opera House (A)

Wednesday, December 26

Die Walküre, Metropolitan Opera House (E)

Thursday, December 27

Manon, Metropolitan Opera House (A)
Gioconda, Metropolitan Opera House (E)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)

Friday, December 28

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
New York Oratorio Society, The Messiah, Carnegie Hall (E)
Julia Peters, soprano, Town Hall (E)

Saturday, December 29

National Orchestral Association, Ossip Gabrilowitsch, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)

Sunday, December 30

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
Rosemary Albert, soprano, Town Hall (A)
Elisabeth Schumann, soprano, Town Hall (E)
Bronislaw Hubermann, violinist, Carnegie Hall (E)
Opera concert, Metropolitan Opera House (E)

Press Comments

SIGISMOND STOJOWSKI

Sigismond Stojowski, Polish composer, pianist and teacher, with headquarters in New York, spent some months in California and Peru, South America, giving recitals and holding master classes. Press comments on his playing were given him in Lima, Peru. El Comercio said: "His playing gave opportunity to enjoy expressive balance, refined sentiment, tonal sweetness and elastic phrasing; it was a triumph of purest musicality. Revealed himself as possessing most extensive scale of shadings; the public, profoundly impressed, rewarded the master with an ovation." La Prensa said: "It was a magnificent demonstration of pianistic art, and the artist was forced to add encores." La Cronica: "Brilliant coloring showed his interpretative qualities; his notable performance brought to the fore his delicate virtuosity and achievements as a pianist of the first rank. He deserved his success as a supremely gifted musician."

SIGISMOND STOJOWSKI

GIOVANNI MARTINELLI

Following the recent appearance of Giovanni Martinelli in Il Trovatore with the Chicago Opera, Edward Moore, critic of the Chicago Daily Tribune, headed his review: "Mr. Martinelli at Record Best in Trovatore." He continued: "You will walk into many performances of opera in many lands before you find an artist able to come anywhere near Mr. Martinelli when it comes to singing dramatic tenor rôles. His throat seems to rejoice in the task, no matter how difficult, as his audiences rejoice in the performances thereof. Verdi had a dream of glory, and Martinelli is its present-day interpreter."

MARIA MÜLLER

Opening her season at the Staatsoper, Berlin, Maria Müller, newly acclaimed Kammersängerin, made her first appearance in the title rôle of Tosca by Puccini. Der Westen Berlin Wilmersdorf noted: "In the chief rôle was Maria Müller, and from this peerless songstress came an irresistible magic of acting and of tonal beauty."

The Kreuzzeitung: "A sold-out house showed the interest with which the new arrangement was expected. Chiefly, this interest centered in the protagonist, Maria Müller, and the hearty applause was not only in recognition for a performance of lofty art; it also showed the lively pleasure of the public in this gifted artist, who is from now on definitely engaged by the Staatsoper. A unique combination of tonal and acting qualities enable Mme. Müller to present a finished performance of compelling realism and especial beauty."

The Berliner Volkszeitung: "The voice rests upon so secure a foundation and was so masterfully controlled that she lost neither the power, the tonal fulfillment, nor character."

Abendblatt: "The lofty vocal art of this artist is allowed to develop fully. Her dazzling appearance is effective in a frame apparently made for her."

Berliner Morgen Post: "In Maria Müller we heard again that rare wonder of a magnificent voice. When she sings, one thinks the tones sing out of her, such floating, cantilena and dramatic power has her voice."

The B. Z. Am Mittag: "We love Maria Müller's soprano, this jewel of a voice, that in sweetness of tone has no equal."

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

Caroline
HUDSON-ALEXANDER
Soprano
1419 Steinway Bldg., 113 W. 57th St., New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza New York

HENRI DEERING
PIANIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EMY-LOU BIEDENHARN
CONTRALTO
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

SANDOR HARMATI
Conductor Westchester Music Festival.
County Center, White Plains, New York

GUIOMAR NOVAES
In America from October 20, 1934 to February 1, 1935
Management: Haensel & Jones,
113 West 57th Street, New York

BUDAPEST STRING QUARTET
In America—Season 1934-35
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

MARTHA BAIRD
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

SIR HAMILTON HARTY
CONDUCTOR LONDON SYMPHONY ORCHESTRA
Management: RICHARD COPLEY,
113 West 57th Street New York

HAROLD SAMUEL
ENGLISH PIANIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

NOËL EADIE
Coloratura Soprano
Address 1415 Steinway Hall,
113 West 57 Street. New York City

HELEN TESCHNER TAS
VIOLINIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

NADIA REISENBERG
Pianist
300 Central Park West,
New York, N. Y.

Göta LJUNGBERG
Soprano—Metropolitan Opera
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza New York

FREDERICK JAGEL
TENOR METROPOLITAN OPERA
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

BRUCE SIMONDS
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

WALTER LOUDON
SCOTTISH BARITONE
Management: Annie Friedberg.
250 West 57th Street, New York

JOSEPHINE FORSYTH
SINGER AND COMPOSER
1422 Steinway Building, New York City

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EMANUEL FEUERMANN
AUSTRIAN CELLIST
Management NBC Artists Service,
30 Rockefeller Plaza, New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson.
113 West 57th St., New York

GORODNITZKI
PIANIST
Management: NBC Artists Service,
30 Rockefeller Plaza New York

Musicales

(Continued from page 19)

also Horsman's Bird of the Wilderness. Tschesnokov's Cherubic Hymn featured sustained harmonies. A Hunting Song (Italian), folk song, and Italian Salad, a humorous song, brought forth various effects of ample contrast. The tenor solo by Guido Bussinelli was heartily applauded. Further choral items included The Four Winds (Noll); Captain Stratton's Fancy (Jeankins), with incidental solo by Alvah E. Nichols; Turkey in the Straw; Son of Mary (Diack), solo by William Love; a spiritual, and Adeste Fideles, in which the audience joined.

Mme. Dusseau sang Gounod's Jewel Song (Faust) with brilliant voice, with clear high tones and a closing B of power. She appeared later in groups of songs by international composers, those with English text markedly distinct, a final high B marking La Forge's Song of the Open; she added a Scotch song. Her delivery of four French Canadian folk-songs was altogether charming, in all of which Arpad Sandor was a sympathetic accompanist. Sidney D. Lowe and Charles O. Banks accompanied the club. The program showed catholicity of taste, thorough preparation of a high musical order, and expert leadership on the part of Mr. Boyce. F. W. R.

OPPORTUNITIES

FOR SALE—ORCHESTRA VIOLIN, maker Matthias Neuner, Mittenwald, 1807, name mentioned Grove's Dictionary of Music, in perfect condition, beautiful tone, no reasonable offer refused. Write "V. F. S." care of Musical Courier, 113 West 57th Street, New York.

Formation of American Opera Guild Proposed

A plan for the production of more grand opera in the United States is outlined by Rollin Weber Van Horn, president of Van Horn & Son, costumers, of Philadelphia.

Mr. Van Horn mentions that interest in grand opera is showing a strong revival in this country. "Now that the dust has been taken off the old type of operatic production there has been a demonstrated demand for opera produced in an intelligent and interesting manner."

Mr. Van Horn goes on to mention the organizations which are successfully putting on opera in a few of our cities. "I contend the same procedure may be carried out in any city wherever there is a first-class symphony orchestra." His suggestion is the formation as a national organization, to be called, perhaps, The American Opera Guild.

"The Opera Guild would be comprised of the leading symphony orchestras in the larger cities of the United States as far as the Middle West, i. e., Boston, New York, Philadelphia, Washington, Pittsburgh, Cleveland, Rochester, Cincinnati, St. Louis, Chicago, Indianapolis, Minneapolis, etc.

"The different associations sponsoring these orchestras would be asked to join this coöperative movement as contributing members. The business manager of each of these associations as a representative of that association would have a vote as to the general policies, programs, repertoires and other activities of the Opera Guild. Each orchestra would have its own local stage director, chorus master and chorus, ballet master and ballet.

"The general offices of the Opera Guild would be in New York. The personnel would consist of an executive director, a production manager, a casting director and their respective staffs. New York is the logical location for these offices as nearly all the artists and producers have their headquarters there. All artists would be recruited and engaged through the general offices. These artists would be selected, trained and rehearsed in the New York studios.

"Each orchestra association holding membership in the Opera Guild would be assessed a pro rata amount of the expense of direction, management and production. This assessment would be based upon the number of performances given by each particular opera association. The number of performances of each individual opera or the total number of performances of the entire season would vary according to each individual city—New York, for instance, would probably produce considerably more than any other city. The membership and assessment fees paid by the different opera associations would take care of the production expenses of every opera they produced, with the exception of their own local expenses in each city. The Opera Guild would supply all artists for principals in the cast, all opera scores, all costumes and scenery.

"From an economic standpoint the great saving in overhead, administration, advertising, travelling expense, costumes, scenery, properties, lighting effects and other details of production, handled on a coöperative basis, under the Opera Guild plan would be considerable.

"The suggested operation of the Opera Guild would be:

"All operas would be prepared in the New York offices and sent complete (including artists, opera scores, costumes and scenery) to each of the individual cities. The cast has been selected and rehearsed in New York. The orchestra of the member association, its chorus and other details have been rehearsed and the production is complete and ready to open. For example, in the program and repertoire approved by the members of the Opera Guild, we will say the following twelve operas have been included: Rigoletto, Tristan and Isolde, Faust, Carmen, Boris, Otello, La Tosca, Meistersinger, Pelleas, Lohengrin, Aida and Butterfly. The complete productions are sent out and Rigoletto opens in Boston, Tristan opens in New York, Faust opens in Washington, Carmen opens in Philadelphia, Boris opens in Pittsburgh, Otello opens in Cleveland, La Tosca opens in Rochester, Meistersinger opens in Cincinnati, Pelleas opens in St. Louis, Lohengrin opens in Chicago, Aida opens in Indianapolis and Butterfly opens in Minneapolis. After Rigoletto has played in Boston the production would be sent complete from Boston to New York. In the meantime the New York association has rehearsed its orchestra and chorus and is ready for Rigoletto. From New York the production, Rigoletto, then moves on to the other cities who are members of the Opera Guild, opening in the same manner as above. New York opens with Tristan and Tristan then moves to Boston and so on, each of the operas interchanging with the cast and complete production from city to city.

"The general public could be invited to become members of the Opera Guild—memberships would be accepted under the following tentative classifications, such as active, contributory, associate, etc.

"This brief outline is only a symposium of the general plan, the details of which could be worked out without much difficulty. I feel that the plan as a whole is a feasible one and would be the most practical way in which to start a movement for a keener appreciation and a better understanding and enjoyment of opera, as an integral part of American life." S.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

EDMOND MÜLLER
VIOLINIST—INSTRUCTION
Former Professor of Violin, National Conservatory in Ecuador
302 W. 76th St., N. Y. C. Tel. SUs. 7-6976

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

ALEXANDER SZUWALSKI
VIOLINIST
Sutton Hotel, 330 East 56th St., N. Y.
Telephone Wickersham 2-3940.

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

The SACERDOTE studios
Voice Culture
Address: 500-B Fine Arts Building, Chicago, Ill.

DIMITRI ONOFREI
Leading Tenor
of San Carlo and
Philadelphia Opera Companies
c/o Mr. Preston Parr, Germantown Trust Co., Phila., Pa.

CHARLOTTE ROZÉ
VOICE—LAMPERTI METHOD
For appointment write Secretary
STUDIO: 116 Carnegie Hall, New York

VIRGIL FOX
CONCERT ORGANIST
"One of the truly great organists."
Management: Bernard R. Laberge
2 West 46th Street, New York City

EDWARD MOLITORE
NEW YORK CITY

EUGENE PLOTNIKOFF
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 75th St., N. Y. Tel. ENdicott 2-2886

Buy From Your Local Dealer

56th year Inc. 1878
NEW YORK COLLEGE OF MUSIC
114-116 East 85th St., New York City
CARL HEIN, DIR.—GRACE SPOFFORD, ASSOCIATE DIR. announces the appointment of FRASER GANGE to its Vocal Department. Special ten weeks' course in operatic acting and stage deportment conducted by WILHELM VON WYMETAL, JR., and EDWINA EUSTIS of the Metropolitan Opera Company. Opera coaching by MICHAEL FIVEISKY. Individual and class instruction.

DORNAY-CULP SCHOOL *of* SINGING
344 West 72nd Street, New York City
Complete Training for Opera—Concert—Radio

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

CHASE BAROMEO
Leading Bass-Baritone
Chicago Grand Opera Co.
Mgt.: NBC Artists Service

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Circle 7-4954

JEANNE DUSSEAU
SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

Clarke Conservatory of Music
Joseph W. Clarke, *President*
William J. Charlton, *Administration Director*
Toscha Seidel, *violin* Dr. H. Alexander Matthews, *theory*
Catalog on request
Main Office: Presser Building, 1714 Chestnut Street, Phila., Pa.
Branches: Germantown and West Philadelphia, Pa.
Lester Pianos

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25 6 months $2.50.
Name .....
Address .....
City .....
Canada, $6.50. Foreign, $6.00

HARTWICK COLLEGE
A CAPPELLA CHOIR
Matthew N. Lundquist, A.M., Mus.D.
Director
Oneonta, New York

WINSLOW CHENEY
Concert Organist
Mgt.: BERNARD R. LABERGE, 2 W. 46TH ST., N.Y.C.

ETHLYN SALTER
CONTRALTO
177 Church St., White Plains, N. Y.

Mae DOELLING-SCHMIDT
Pianist
Studio: Kimball Hall Chicago

NATIONAL SCHOOL FOR MUSICAL CULTURE
HANS BARTH, *piano;* SIGISMOND STOJOWSKI, *piano.* HANS LANGE, *violin.* XENIA VASSENKO, *voice;* WALTER GOLDE, *voice.*
101 West 58th St., New York, N. Y.

Bianca SAROYA
Leading Soprano
of San Carlo and
Philadelphia Opera Companies
c/o Mr. Preston Parr, Germantown Trust Co., Phila., Pa.

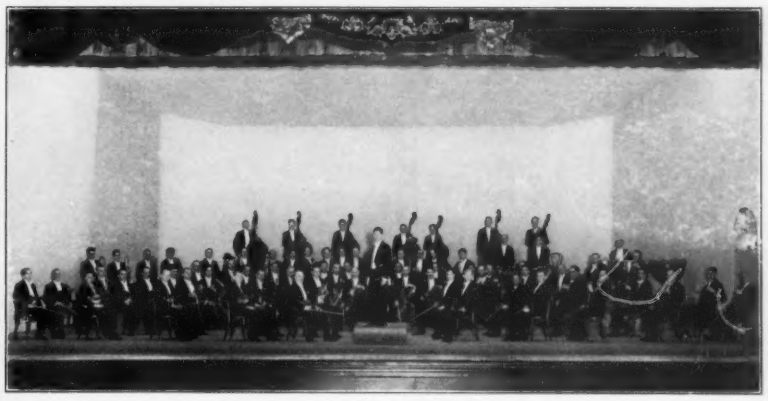
ALBERT BROUSE
BARITONE AND TEACHER OF SINGING
915 Carnegie Hall, N. Y. Circle 7-2634
405 East 116th St., N. Y. LEhigh 4-4594

BERNARD GABRIEL
CONCERT PIANIST AND TEACHER
180 West 73rd St., N. Y. C. TRafalgar 7-6700

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 53 West 85th St., New York City
Tel. Circle 7-1093

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

JAN SMETERLIN,
pianist, arriving in New York on December 5 by the SS. Champlain.



THE RICHMOND, VA., SYMPHONY ORCHESTRA
(Wheeler Beckett, conductor) is having an active season in Richmond and elsewhere. In November there were nine appearances in two weeks. The itinerary of the subsequent out-of-town engagements included the University of Virginia at Charlottesville (two visits); Norfolk, and other towns and cities of the state. There were in addition several junior concerts.

SYLVIA LENT,
young American violinist, is in the midst of a tour whose bookings take her to many cities throughout the East and South, after opening her current season in Colorado Springs, Colo. Miss Lent comes from Washington, D. C., and has had practically all her training in this country, having studied here with Franz Kneisel and Leopold Auer. She has appeared in concert in Berlin (where she made her début), in Dresden, Leipsic, Munich and other European cities, as well as fulfilling extensive American itineraries.

ELSA HILGER,
cellist, has been invited by Henry Hadley to play his Konzertstück for cello and orchestra with the New York Civic Orchestra when Dr. Hadley conducts this group in a program of his compositions on December 19 and 23. The first concert will be held at the American Museum of Natural History, the second at the City College of New York. Miss Hilger is a member of the Hilger Trio.

THE MERUMBLUM STRING QUARTET,
made up of four members of the faculty of the Cornish School, Seattle, Wash. The ensemble recently supported Paul Wittgenstein when the one-armed pianist played the Korngold quintet in Seattle. Peter Meremblum founded the quartet which bears his name, and this season replaced Aaron Stankeovich as first violinist of the group.

EDGAR SCHOFIELD,
baritone and teacher. Among his pupils are John Deacon, tenor, recently heard in recital at St. Patrick's Hall, Niagara Falls, N. Y.; Adelaide Van Wey, contralto, featured twice a week over WOR; Henry Pfohl, reëngaged as baritone soloist and director of music at Plymouth Church, Brooklyn, N. Y.; Emilie Gregoire, soprano, singing in the Great Waltz at the Center Theatre, New York; Ransom Steele, baritone, reëngaged as soloist at the Christian Science Church, Newark, N. J.; and Arthur Baily, tenor, who is to be a soloist in The Messiah on December 16, at the Church of the Good Shepherd, Brooklyn, N. Y.

BERNARD GABRIEL
is conducting a series of lecture-recitals at the Pasadena, Brooklyn, N. Y. The eight events in the course cover the entire range of different forms in which music has been written, with illustrations by guest artists and by Mr. Gabriel at the piano. Four of these lectures have already taken place; the remaining four fall on January 4, 11, 18 and 25. Mr. Gabriel has concluded another lecture series at his New York studio.

ELEANOR STEELE, soprano, and HALL CLOVIS, tenor, gave a duet recital at Town Hall, New York, on December 12.

VIRGIL FOX,
American organist, gave recitals at Wanamaker Auditorium, in St. Mary the Virgin's P. E. Church, New York, and on December 5 inaugurated the newly installed organ at the New York studio of Hugh McAmis. (Photo by Underwood & Underwood.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

FOUR GUEST CONDUCTORS

Werner Janssen (1), Guy Fraser Harrison (2), Sir Hamilton Harty (3) and Jose Iturbi (4) Will Share the Baton Over the Rochester Philharmonic Orchestra During the Current Season. The Rochester Philharmonic Orchestra (Arthur M. See, Manager) Is Sponsored and Maintained by the Rochester Civic Music Association, Now in Its Twelfth Year